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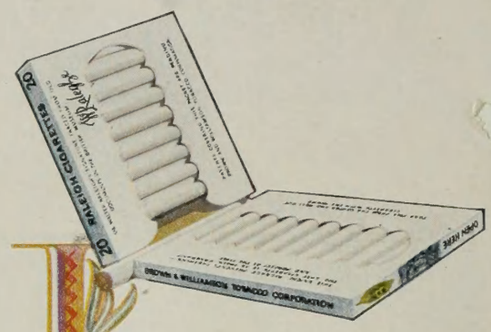
PUBLISHER — ELTINGE F. WARNER
New York - Paris - London

AUGUST, 1929

PRICE: 50 CENTS



IN short, plain words, each *puff* of pure leaf in this cigarette is blended like each other *puff;* no streak, no sting can mar the even, rich, mild taste of it. The law says no one else can match it. The public has taken to it. They like its plump shape, its firmness, the smooth draw and even ash of it—its proper way of not spilling itself about .... But mostly, of course, *the fact that it is so obviously worth the little it costs*..... Yes; old Sir Walter (if he knows what's going on in his America) should think himself very decently represented indeed.

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OCT 18

As previously announced, Black, Starr & Frost and Gorham have completed the legal details of a merger which joins two of Fifth Avenue's most famous jewelry and silverware establishments.

For the next few months the Gorham store at 47th Street and Fifth Avenue and the Black, Starr & Frost store at 48th Street and Fifth Avenue, will continue in their present locations; and the clientele of each store is offered the service and facilities of both.

In the interim, the Black, Starr & Frost building at 48th Street is undergoing an extensive program of remodeling. About October first it will become the home of the two Fifth Avenue houses . . . retaining the same high ideals and substantially the same management and personnel.

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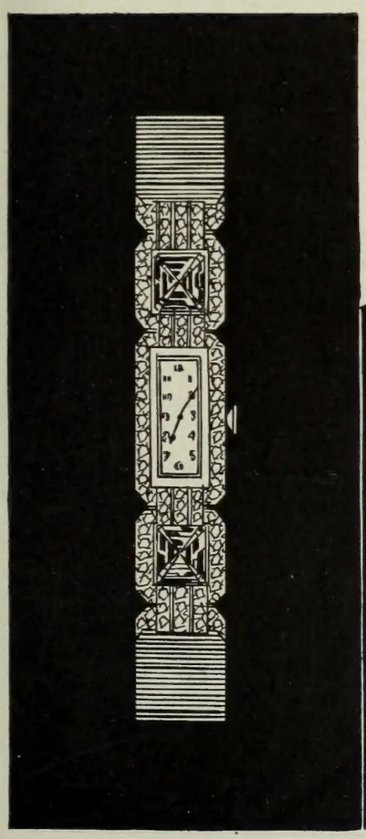

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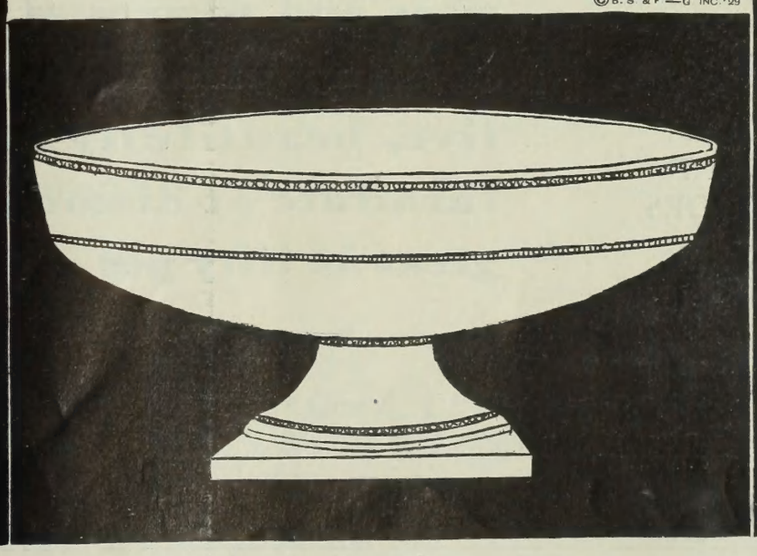

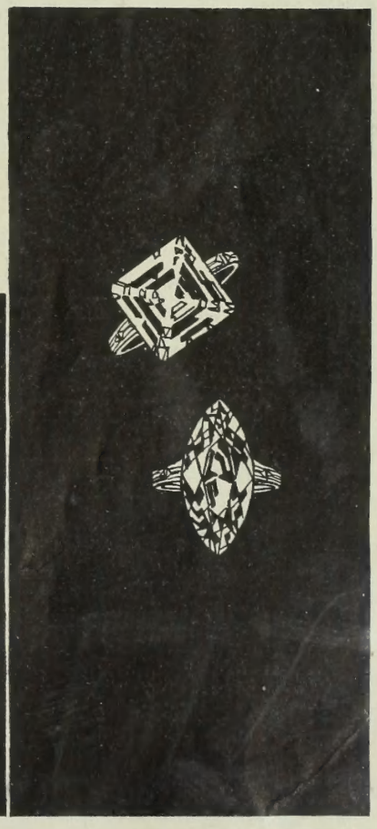

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Kittinger Distinctive Furniture Buffalo 1866

KITTINGER
Distinctive Furniture

A National Revolution

ALL the dignity of an early 18th Century English interior is present in this setting of modern American walnut furniture. Each piece is a faithful copy made by present-day cabinetmakers from original examples; and each shows some characteristic of the Dutch influence which appeared in England, New Amsterdam and Pennsylvania. The writing chair with elbow rests is covered in needlework and has the upholstered hoop-back typical of the Queen Anne styles; it also has cabriole legs at the back, in place of the straighter form found with the Chippendale designs. Desks similar to that shown in the picture are now supplied with leather tops and furniture of this type is being used in modern offices. Commercial institutions are realizing that the stress of present-day business is less when the surroundings, in which their executives work, are made attractive by the beautiful curves and rich color tones of walnut and mahogany furniture copied from the styles produced by the celebrated English Georgian designers. *Courtesy Schmieg, Hungate & Kotzian, Inc.*

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REVOLUTIONS have good or bad results. The two revolutions among the English-speaking people have had good. One, which George Washington had a lot to do with, brought the United States; the other, in the Stuart days, brought a new king and queen and better furniture. Today we call that furniture the William and Mary style. Really it is Dutch. The English had few ideas of good cabinetmaking until the Dutch taught them. It was the men from Holland who introduced the leg with the cup-shaped top and the flat understretcher below. It is this leg that recalls the famous Peter Stuyvesant because the shape is rather like the lower part of the short pants of those days and the stump leg the old Governor used to thump with when he was angry. The Dutch introduced this style as well as the graceful cabriole leg to New Amsterdam and to Pennsylvania. And their descendants are making the same fine furniture now. On this page are the names of six American cabinetmakers. Each one of them has a history of craftsmanship behind him and each maintains the traditions of his ancestor-cabinetmakers who successfully sought to interpret beauty in wood.

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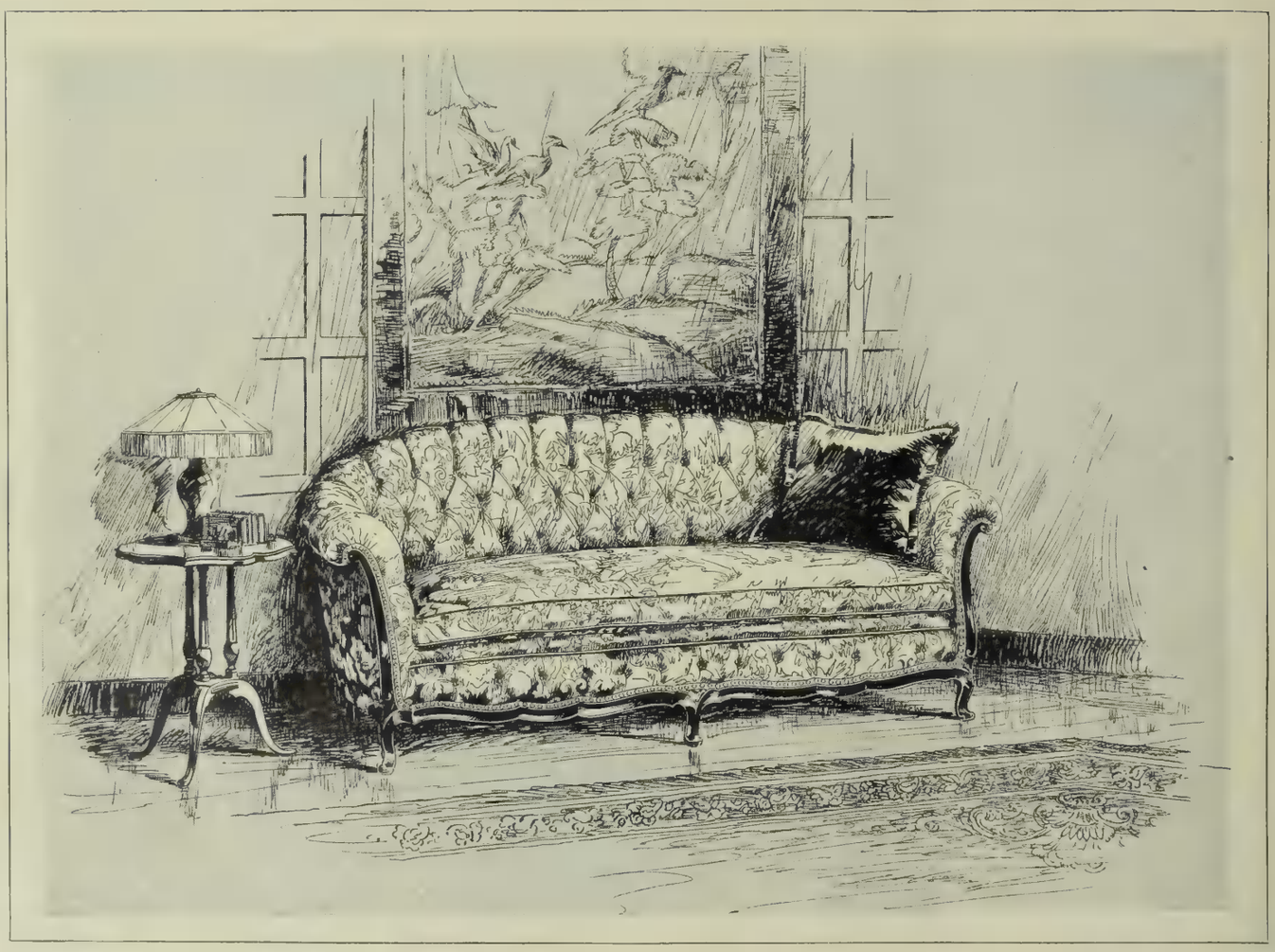

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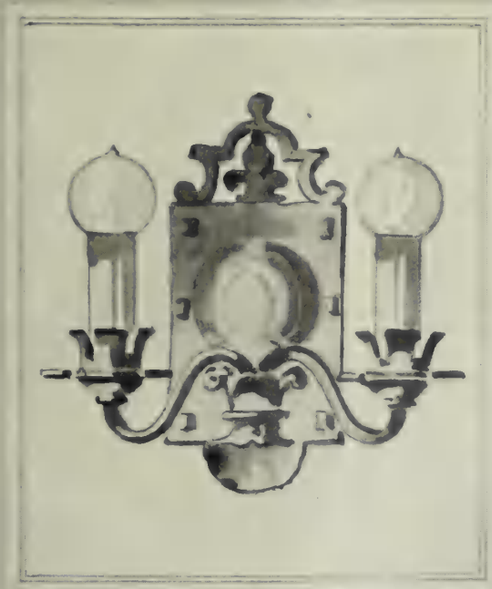

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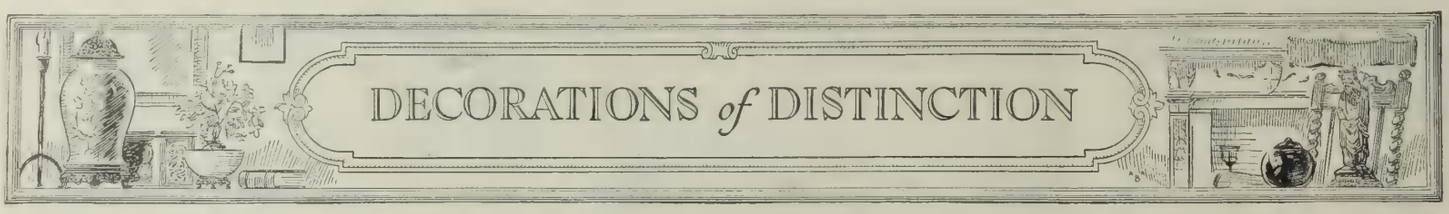

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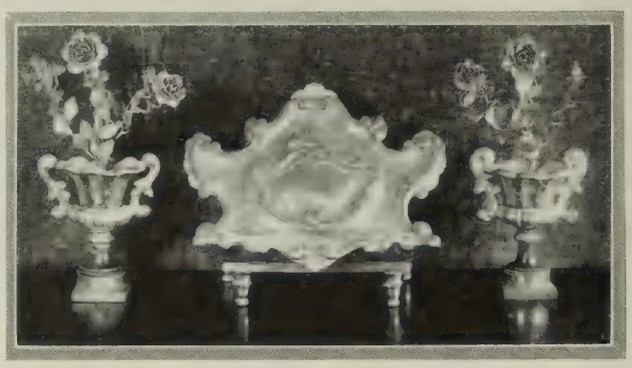

Italian Renaissance lecturn and gilded carved wood altar pieces with metal flowers, decorative for mantel or console. Courtesy Laura Wand

IN the recently acquired shop of Laura Wand, attractively appointed with pieces of old Spanish and Italian furniture, Mrs. Wand provides every facility for consultation in interior decoration, regardless of the period or type of work desired. A varied and unusually beautiful stock of old fabrics is also obtainable at appealing prices and lovely old mirrors. Two XVIIIth century Italian inlaid walnut card tables, among the latest importations, are notable for their graceful outlines and rich patina.

Kang Hsi Celadon 24½" lamp with green velvet shade. Courtesy Warren E. Cox

Warren E. Cox combines in his studio and galleries a display of unusual lamps, chiefly made from old Chinese bronzes and Celadon pottery, as well as adaptations in lamps and shades of old designs. Batik wall hangings, including velvets in fast colors; unusual lighting fixtures and the ornamental paintings, here, all show original motifs yet denote the influence of a thorough education in ancient art.

In the store an exhibition of Lee Simonson's original sketches for the settings of the Theatre Guild will open September 1st.

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Mahogany bookcase table with maple inlay: armchair in coral mohair and black and red pottery lamp. Courtesy Modernage Furniture Co.

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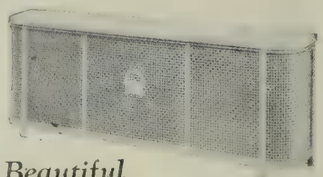

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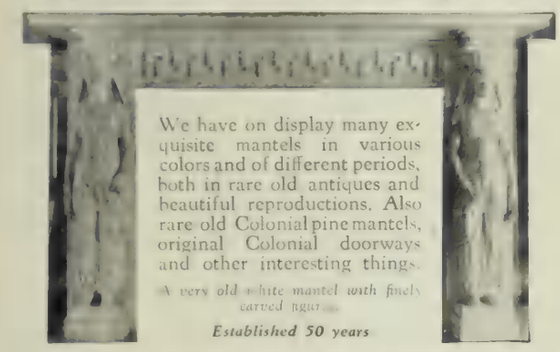

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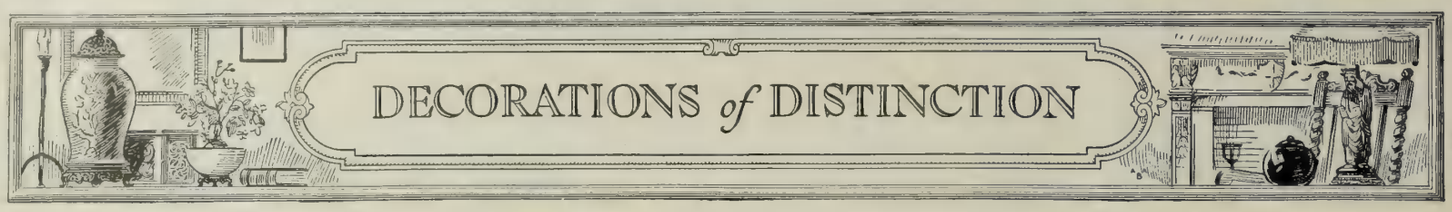

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Meissen wall bracket, one of pair, with Nancy glass vase with blue enamel insets. Courtesy Harriet Johnson

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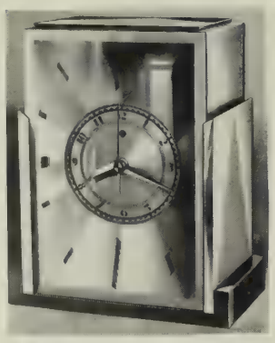
Reproductions of Colonial lamps



Telechron Modernique clock of plated silver. Courtesy the Warren Telechron Co.

and those of early English types have become the specialty of The Treasure Trail with dainty flowered plain or pleated shades or those decorated with etchings or prints. These are especially appropriate for the bedroom or desk and have an added appeal in their reasonable cost. The Queen Anne electrified bracket lamp, illustrated, typifies the simple outlines recommended for the country house.

The Telechron Modernique clock with a contrasting dull and polished silver plated case and bakelite base, illustrated, created by Paul Frankl, shows not only a characteristic clock for the modern setting but one that may be fittingly placed in almost any room. It is made by the Warren Telechron Co.

The interior work of Marion H. Millizen, Inc., denotes a tendency toward favoring the delicate outlines of the XVIIIth century French and English periods and yet combines gracefully and consistently with whatever the client desires to retain of her personal selection. Mrs. Millizen has also made a feature of sun rooms, such as in one just completed, in a Long Island country house, where natural reed furniture, bound in green,

Brass Queen Anne electrified bracket lamp. Chintz shade. Courtesy The Treasure Trail

red, black and yellow cane was interspersed with black and red tables and an occasional all-black gay cushioned armchair. The floor, here, was of red tile with a green and black rug. The curtains, of yellow linen embroidered with conventionalized tulips.

The furniture used generally in Mrs. Millizen's interiors is espe-

Carved walnut chair, red damask cushion; red lacquer stand and red Holland glass bowl hand-made and signed. Courtesy Marion H. Millizen, Inc.

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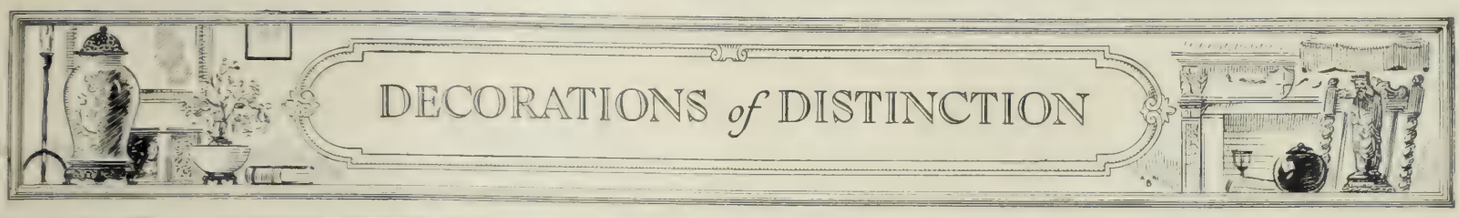

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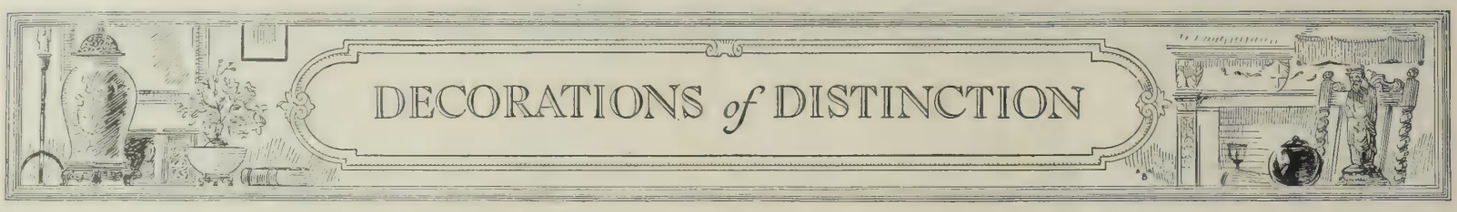

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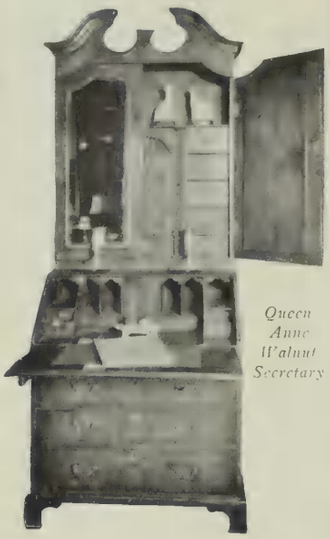

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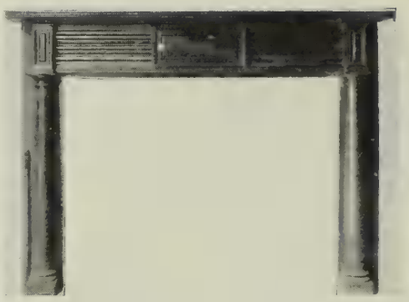
Porcelain lamp, chintz shade; silver luster tea set and a quaint green glass dolphin compote. Courtesy Period Art Shoppe, Inc.



Original white pine mantel with fluted frieze. Height 57¼". Courtesy Ye Olde Mantel Shoppe

Lovers of the old, who enjoy looking about among relics of demolished homes, will find romantic interest at every turn in Ye Olde Mantel Shoppe of C. H. Southard's. Here are not only original white pine mantels, scraped of all suggestion of paint but black marble mantels and those brought from France and England of the XVIIIth century periods and earlier. Complete doorways, taken from old New York houses, with their quaint fan and side lights and inside shutters are also here.

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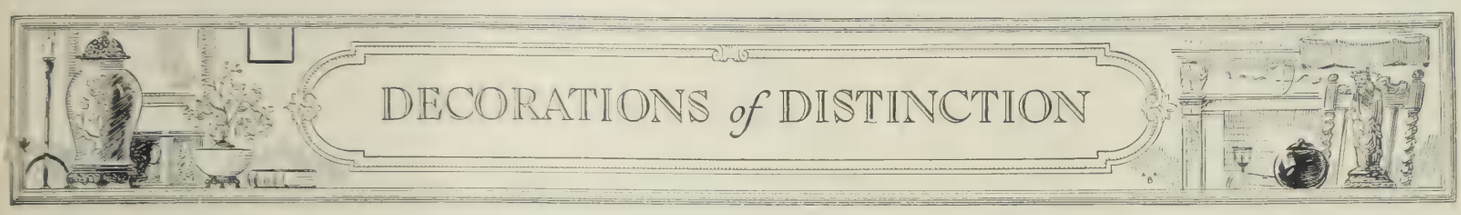

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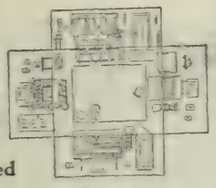

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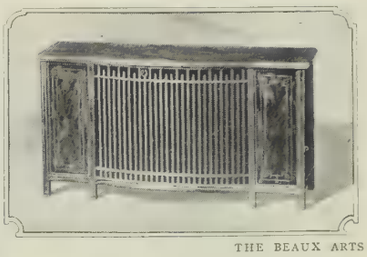

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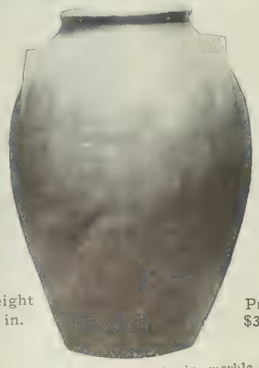

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A royal Aubusson tapestry decorated with classic motifs on a rose du Barry ground, woven in pastel shades. Courtesy Seidlitz & Van Baarn

Mahogany half-round inlaid top table used as console, with a Chinese Chippendale mirror. Courtesy Laura Wand

Folding-top card tables, shallow buffets and even the new radiator covers, each becomes an attractive console when used with a wall mirror. The setting shown with this, from a room in the shop of Laura Wand, comprises an inlaid Hepplewhite - Sheraton halfround table with a marble top and a mirror of Chinese Chippendale style. Mirrors of this type, more than any others, display an elaboration which is beautiful without in any way being excessively ornate because the 18th Century designers invariably exercised a certain restraint. The pediment or ornament above the carved frame takes the form of

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Small inlaid mahogany table fitted drawer with a removable slope top section for use as a reading desk also. Courtesy Philip Suval

a pagoda, further Oriental influence being present in the exotic pheasants resting on branches on either side. In the manner of the foliage and the various scrolls, there is that rococo influence which Chippendale adapted from France and so subtly did he combine the Oriental with the French that he achieved a perfect symmetry, where his emulators in this style not infrequently developed the bizarre. Not that Chippendale was not also guilty of eccentric designs in his Chinese rococo designs, for there are many in his book which prove he, too, sometimes failed.

The tenacity with which quite early customs associated with furniture linger is one of the interesting phases of antiques. The small table which was recently brought from England by Philip Suval, and is illustrated here, is an example of this. With this attractive piece of late 18th Century mahogany furniture we have merely a refined form of the first types of desks, which later developed to the splendid slope-front bureaux of the William and Mary and the Queen Anne periods. The original writing desk was one of the ancient slope-top bible boxes placed on a table and this is identically what the designer of the Georgian table did. The shallow box-like shape which rests on the table is fitted with an adjustable hinged section and a drawer. There is another drawer along the entire length of the table base and as the top section is removable the lower table may be used as a wall piece or as a hall table. The color of the wood is that rich soft brown which distinguishes the earlier mahogany and, as is usual with the work of that period, narrow inlaid strips of light wood are used to outline and accentuate the darker mahogany with excellent effect. Oak furniture, although replaced

Interior in the early English style showing the use of a four-fold screen and colorful fabrics; the gate-leg table in the center has the interesting "burley sugar" twist. Courtesy Bristol Co.

French provincial carved walnut buffet of the Louis XV period showing the sinuating curved base. Courtesy M. M. Armstrong

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Bell standing salt dating 1609. It comprises two salt cellars and a pepper. Courtesy James Robinson

by walnut and later by mahogany has never lost its popularity. To the collector who seeks to reproduce a room after the style of the 17th Century or Stuart period, oak affords a never-ceasing source of study and an always keen chase in running down authentic pieces. The study is derived from the fact that the oak of this time evinces the coming of that craftsmanship which reached its height after the Dutch styles were introduced to England and to America. One interesting phase was the varied styles of turning, especially those of the spiral type. In the setting of the oak interior from the Bristol Company, illustrated, the gate-leg table has the "barley-sugar" or wider spread twist. This is only one of the spirals which appeared after this style became popular. The "barley-sugar" was so-called after the English candy which is made in the seemingly double twist; it has deeper grooves and the spirals are less frequent than the other forms.

As more and more French provincial woodwork arrives in America, so our interest in the various articles and the different forms of ornamentation increases. Naturally with the styles of any one period the basic influence is the same, but there are minor variations which, when we become familiar with them, distinguish the furniture of one section from that of another. An example of this is the buffet which we saw a week or two ago at M. M. Armstrong's. There is no question here regarding the style which is of Louis XV period; this is evident from the various sinuating curves. But there are other carved decorations such as those along the frieze, the scrolls of the drawer fronts and the manner in which the conventionalized floral sprays appear on the center panel and below, as well as the wheel-like motif, that are distinctive of the section from which it came.

Few people, other than an experienced collector, would see any relation between the bell-shaped article of silver illustrated, and a salt cellar. Actually however that is exactly what it is, even if it does date from the time of James I. It recently came to America with a number of other rare pieces of old silver and had been purchased by James Robinson when he was in England some months ago. But none of the pieces was more interesting than this tall salt, known as a bell-salt. In olden times this served two purposes; as it appears in the picture it represents a ceremonial or standing salt. But actually it is composed of three sections joined. The upper part with the pierced knob is detachable for use as a pepper caster. Below this is a smaller salt and below that again is a larger salt.

No more fascinating forms of "beautiful ugliness" have ever been produced than those in which the ancient Chinese artists expressed their ideas of different animal shapes. Foo dogs with expressions of terrifying fierceness; horses with faces that almost seem to be smiling; dragons with human-like heads and almost innumerable other creatures taken from Nature or from those vast fields of mythology which are so essentially of the Orient. Could anyone describe

Bronze hippopotamus of the Han period (200 B.C.) mounted on teakwood stand. Courtesy Otto Burchard & Co.

as beautiful, the picture of the bronze hippopotamus which is one of many fascinating Chinese pieces in the showroom of Otto Burchard & Co.? Yet ugly as it may be and fearsome as it might appear if such an animal existed, a piece of this type immediately attracts attention in a room as much for its naïve and curious shape as for the antiquity which it represents. It dates from the Han period (about 200 B. C.) and is mounted on a carved teak-wood stand. Choice bit for collectors of Chinese antiques.

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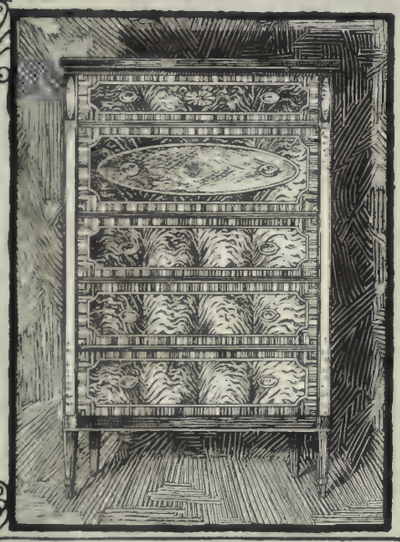

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AUGUST, 1929

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Photograph of a room from the Derby House, made through the courtesy of The Pennsylvania Museum of Art.

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Overmantel in the Hamilton Palace Room

The panel is carved in the style of Grinling Gibbons, the center armorial shield being the arms of the Hamilton family: it is framed by a heavy molding of fruit and flowers and flanked by dead game birds and blossoms in high relief with a large floral motif as a pediment above. At either corner of the wide mantel shelf is a carved wood spread eagle

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXXI *August, 1929* NUMBER 4

Paneled Room From an Old Scottish Palace

Architectural Woodwork of the Late 17th Century in Britain Assumes the Revived Classic Styles, Introduced from Italy and Interpreted in Designs of Inigo Jones: Courtesy the Museum of Fine Arts, Boston

By EDWARD WENHAM

IT cannot be said that English furniture of the 17th Century is plentiful; certainly not sufficiently so to warrant any lengthy search to obtain other than an occasional example. But within many of our public museums there are more or less numerous pieces of the period, dating from the time of James I to the coming of William III, which offer much that is of interest to students. Especially is this so with the architectural woodwork, which by the middle of the 17th Century had assumed more of the Renaissance motifs as interpreted in the designs of Inigo Jones.

By this time the heavier Gothic construction had either entirely disappeared or had become refined under the influence of the craftsmen who had come to England from the more advanced European countries. In the homes of the less wealthy classes little change was observable, but in the great mansions and palaces of the nobility there is an always increasing appearance of that magnificence which reached its climax in the late Stuart era.

Rooms belonging to this climateric epoch of England's history, with contemporary furniture are rare in America, even in our public collections. The Boston Museum of Fine Arts is therefore fortunate to have been the recipient of such a room as that brought from Hamilton Palace in Scotland, a gift made by Mrs. Frederick T. Bradley to the Museum in memory of her brother, George R. White. Incidentally the Boston authorities have named the apartment the "State Morning Room" but, if our recollection is correct, the original designation was the "Great Dining Room". But whatever it may be named, its historic and educational value is the same.

The oak paneling would date, approximately, about 1690, so that it was built at the time when all traces of the Gothic had disappeared. This elimination of all that was mediaeval is obvious in the style of the paneling as well as in the various decorative elements. Gone are the small square panels with the heavily molded stiles and rails of fifty years earlier nor is there any of the cruder carving of that time. In place of these there are the more refined forms of the purer Renaissance. Ogee moldings and classic motifs become the medium by which the designer obtains his various types of ornamental details.

Corner showing the modillion cornice, carved head of the inset door and panel above. The upper vertical panels are large and plain with molded stiles and rails; below, is a heavy projecting molding and smaller horizontal panels

All these changes are well illustrated in the accompanying picture showing the section of the room with the fireplace and overmantel; and this will suffice to point out the distinctive features that make for the improvement in the English interiors of the later Stuart period.

Suppose we commence with the uppermost part of the picture and treat with the various members separately. The top (cornice) is ogee shape with a small cable-like molding. Under this is a series of projecting blocks, known as modillions, each decorated with a carved leaf. Another carved molding of the egg and arrow type is placed across the width of the overmantel and below this again is another row of small plain rectangular blocks rather like a row of teeth, from which they obtain the name of dentils. Actually these were intended, in ancient architecture, to represent the ends of the laths which supported the flat roofs.

Then we come to the deeper section carved with foliated scrolls which is the frieze, resting on two stepped moldings of the "sausage and bead" type, the whole entablature (cornice, frieze and architrave) being supported by the capitals of the pilasters. The latter in this instance are of the Roman Corinthian order which is slightly more elaborate, if possibly somewhat more cramped than the Grecian. This order or style is distinguished by the fluting to a certain extent, but more by the capital which is higher than those of other orders and richly carved with classic foliage.

Pilasters, or antae as they were also called, were really jambs to doorways and after the revival in Europe came to be used as ornamental sections with wall paneling. The decorative panel over the fireplace is clearly of

The upper picture shows paneling of the Tudor period and is illustrated to allow comparison to that of the Hamilton Palace room. Above the fireplace are seven panels carved with ribbing and other motifs typical of the Gothic period before the arrival of the Renaissance influence in England and the appearance of the more refined moldings

The lower picture is a view of the Hamilton Palace room furnished with contemporary furniture. The great ten-legged refectory table has the bulbous supports of the late Tudor period, the wide pierced stretchers, back panels and cresting of the chair and day-bed showing Flemish influence which began to appear with furniture of the Stuart period

Late Stuart high cane panel back chair with coat-of-arms as the crest

that school of carvers founded by Grinling Gibbons. The only piece of elaboration in the entire Hamilton Palace room, the center of this panel is carved with the Hamilton coat-of-arms framed with a heavy molding of fruit and flowers. Flanking this frame are two massive column-like carved sections depicting flowers and dead game birds, the bird motif being repeated by the two eagles, placed one at either end of the mantel-shelf.

Apart from the cornice which continues around the room and the carved door-heads the remainder of the woodwork is devoid of decoration. But what is of interest is the use of the tall vertical panels with the wide horizontals below; the upper and lower sections being divided by a heavy ogee molding at chair-back height.

One exceptional feature in the present room is the large brass chandelier, which though wired for modern electric light is in keeping with the remainder of the furnishings. The great ten legged refectory table follows the style which first appeared in the late Tudor times when the enormous bulbous section was developed after the shape of the Gothic drinking cup. This evolution can be seen in the picture of the table. The lower section has the rounded form of the mediaeval mazer bowl while the upper part is shallower and serves as the cover. In fact it is not impossible to see in this leg, the shape of our present day glass goblets.

Most of the chairs are the styles in favor after the Restoration in England when the Flemish influence began to appear in English furniture and walnut first seriously threatened the traditional oak. Typical of the seats of this period are the pierced and carved cresting to the high backs, the cane panels and seats and the massive scroll ornaments with the front stretchers. This style of stretcher is used with the couch or day-bed both at the sides and the end because these pieces of furniture were usually placed lengthwise against a wall.

The tendency to decorate woodwork which was introduced by the Dutch at the end of the 17th Century, reveals itself in such work as the marqueterie inlaid chest on a low chest-like stand fitted with drawers. This particular example is more elaborate than usual. The background of the drawer fronts and the end panels is oyster veneer, the concentric markings of which are visible in the illustration. Inset in this are shaped panels of darker wood which form the immediate ground for the various colored woods used to make the floral designs.

With this chest it is quite possible to follow the later evolution of the lower section to the graceful low-boys which became so popular in America and are to the present time. The actual

English lacquered cabinet raised on a chest of drawers and decorated with Oriental architecture and scenes. The elaborate corner hinges, handles and escutcheon plates of pierced brass were copied from examples brought to England from China

shape of the section is, in everyway, similar. It has the same arched center, the two deep drawers at the sides and the shallow one in the center while the skirt has the cyma curve shaping found with low-boys but to a greater extent with high-boys.

Despite the beauty of the wall paneling the room is made even more striking by the large 16th Century Flemish tapestry. This important fabric, depicting the Miracles of St. Claudius, was at one time in Knole House which for

English chest raised on a base which has a similar shape to the low-boys made by American cabinetmakers. The decorative surfaces are achieved by marqueterie floral designs of various colored woods inlaid in a darker background of oyster veneer

English 17th Century court cupboard of the simpler type; the construction reveals distinct traces of the Gothic but the Renaissance influence appears in the style of the carved frieze and panels of the three cupboard doors of the upper section

many centuries knew ever changing vicissitudes. Nor did these end until within the past fifty years.

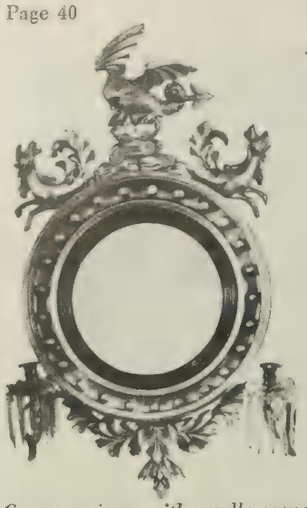
The use of this decorative hanging and the perfect manner in which the contemporary plaster ceiling has been reproduced are of far greater importance than might seem. In conjunction with the furniture and architectural treatment of the walls they allow a student to comprehend the remarkable development which took place in England after the styles of the Renaissance architects had fully taken hold. For if the ceiling is not the original the various details of the period to which it belongs are so carefully repeated that it might almost be. Like the carving of the overmantel, the ornamental motifs of the ceiling are those which are still to be found in great English homes for which Grinling Gibbons and his contemporaries were responsible. Such mansions, for instance as "Holme Lacy" in Herefordshire, Belton House, or the many which still remain intact in Old London, all serve to perpetuate the memories of Grinling Gibbons, Sir Christopher Wren and the lesser known James Smith who was the architect for Hamilton Palace.

Similar features to those which appear with this room from old Scotland carry on during the following century. During the past few years a number of English pine paneled rooms have found their way to American homes and with these, more than with any other, we find that simpler style which is preferred by most of us to the elaborate classicism of Robert Adam. There is the same influence apparent with many of the interiors designed and constructed by our native craftsmen of the late 18th Century. Especially is this so with those rooms which perpetuate the work of Samuel McIntire who might almost be termed the "American Grinling Gibbons". Both the ornamental wood carving of this famous man, which he employed in his interiors, and that remaining on the classic exterior doorways show the tendency to the Gibbons school as well as the influence of Robert Adam. But McIntire when he drew his inspiration from the Adam designs invariably modified them and with pleasing results. This is apparent in the examples of his work which have survived in the neighborhood of old Salem, where doorway, stairways and mantelpiece remain to recall the skill of this American carver.

Wall Mirrors in Modern Interiors

The Decorative Value of These, Once Important, Wall Ornaments Has Directed Attention Both to Original Examples and to the Finer Reproductions Made by Modern Craftsmen

By JOHN C. WILMOTT



Convex mirror with candle sconces and pendant crystals. Courtesy Israel Sack

Reproduction of an Italian Renaissance molded frame mirror. Courtesy C. Cavallo

BEAUTIFUL though the furniture we select for everyday use in our rooms may be, no interior is complete without those ornamental accessories associated with the period to which the furniture belongs. This does not suggest that it is necessary to restrict ourselves to some one period because, if we do so, there is always the possibility of an interior taking on a stilted formality. Similarly unpleasing results may come from a careless selection of the minor decorative details and it is the closer attention of late, given to this phase of our homes that has brought about the revival of interest in many small objects; objects too, which though popular in the homes of our forefathers were, with the change of fashion, relegated to the top shelves of cupboards or to the attic.

Among the many individual ornaments which have known this renascence are the wall mirrors which, during the whole of the eighteenth century, were essential to any well furnished room, yet during a large part of the last century were "out of fashion". The fact that we in our time have again recognized all that these, often simple, pieces mean to our rooms only goes to prove that the vogues are but cycles and each in time repeats itself. It is also an acknowledgment to our present taste of the fitness of proper things in our

Right—19th Century mirrors of the convex type are being revived and used with various harmonious pieces of wall furniture. Courtesy Schmieg, Hungate and Kotzian

English 18th Century wall mirrors of the type shown in this picture have a traditional association with Georgian paneled rooms. Courtesy Lewis, Son & Munve

Chippendale carved gilt mirror of about 1755. Courtesy Stair & Andrew

intimate surroundings. It is improbable that any age has not been concerned with the treatment of wall spaces, for it has always been the aim to beautify these large and otherwise unbeautiful surfaces. It is true that wallpaper and other similar coverings accomplish this to a marked degree. Still the human mind sometimes desires a more definite sense of ornament than is involved in a pattern, and it was eighteenth century designers who really solved this problem by placing various forms of hanging mirrors on the walls.

Doubtless the original intention was to obtain reflection of light when candles were the only means of illumination. But from this innovation came one of the most effective additions to interior decoration. So that the present-day revival of wall mirrors and what were, at one time, known as girandoles is the outcome of our use of eighteenth century furniture. Nor have the modern cabinetmakers been slow to seize upon these mirrors as a means to exhibit their skill in reproducing the selfsame simple or elaborately carved frames which were used with these wall pieces in the time of Queen Anne and the Georges. Owing to the many sizes and styles which appeared during the eighteenth century the possibilities for the use of wall mirrors are almost unlimited. One quite early method of employing them was as part of an overmantel and with the revival of fireplaces in present day homes mirrors are again appearing over the mantelshelf. But whereas in former times the mirrors intended for this purpose were large and somewhat overwhelming, with the simpler interiors prevailing in our time, the smaller forms such as those in the plain frames with scroll and other curved shapes are being used.

We are also repeating the console mirror tradition but here again in a modified manner. In place of the elaborate tables which were an integral part of the console mirror in the great salons of France and the drawing rooms of English palaces, we are more apt to prefer some simple piece of furniture such as a low-boy, side table or even one of the fold-over top cardtables against a wall with an early eighteenth century mirror

Right: English 18th Century mirror in shaped and elaborately carved gilt frame in the rococo manner with pendant buds. Courtesy Stair & Andrew

Center: Wall mirrors hung above a bureau have replaced the former looking glasses on stands. Example, decorative frame and panels. Courtesy Cooper-Williams

Below: Early American rather ornate architectural style. Courtesy Ginsburg & Levy

Below: The use of a mirror above the mantel was first popular in France; that shown in this picture follows the Chinese Chippendale style with bird ornaments. Courtesy Bristol Co.

Louis XVI mirror, the glass decorated with painted flowers. Courtesy Isabella Barclay

immediately above. For more formal rooms a dignified elegance is forthcoming from one of the long side tables with the cabriole legs of the Queen Anne or Chippendale style and a large hanging wall mirror in the carved and gilded wood frame. Wall mirrors of this period, that is the first half of the English eighteenth century, are equally adaptable with the carved tables of France because the English designers drew largely upon the French styles for their inspiration. Consequently a Queen Anne or Chippendale wall mirror of the type with which the craftsmen used the rococo scrolls will blend with a setting composed, for instance, of a Louis XV table and chairs or even with a table of the Regency period. These combinations are worthy of serious study.

There is no doubt that these wall decorations were employed in the French interiors with especially fine effect. Several were placed in different settings in the same room: thus one might be above a graceful Louis XV sofa, another over a serpentine front commode while above the mantelshelf there would be another which extended the whole length of the mantel. In the English eighteenth century homes, mirrors were equally numerous but the English designers rarely produced the same sumptuous styles. Excepting always, of course, those in what is known as the Chippendale Chinese manner, when this famous craftsman came under the influence of the Oriental forms.

The same influence is apparent in the mirrors of the pre-Chippendale period but much modified when compared with those of Chippendale's designs. The outstanding evidence of the Chinese inspiration is the use of the bird decoration. While we have come to speak of this bird as an eagle, especially with later mirrors, actually it was derived from the exotic pheasant, a favorite ornament in the Orient. It is found on the porcelains, fabrics and in various forms with woodwork.

During the Queen Anne period this bird was frequently placed in a circular hole at the top of the frame but it seldom develops the same elaboration as it does later. This and other Oriental motifs are found in profusion with the wall mirrors of Chippendale and with those of his contemporaries, though it remained to the master-craftsman to fully develop their artistic use. Thus the features of the mirror frames in the Chinese-Chippendale are distinctive, despite the fact that the motifs were copied by lesser known designers, such as Edwards and Darly and others who emulated the more famous man.

This setting illustrates the dignified charm of the early styles of wall mirrors when used with the fold-over top card tables. The arrangement makes an excellent wall picture. Courtesy Florian Papp

Louis XVI mirror frame carved with classic motifs in the style of that period. Courtesy Isabella Barclay

As examples of wall decoration these are probably unsurpassed; but it must always be remembered that however attractive they may seem, a suitable environment is essential to ensure their somewhat elaborate proportions being fully appreciated. Mathias Lock, Ince, Mayhew and many others of that time designed entire chimney pieces with mirrors in the profuse Oriental manner, but none of these men ever acquired all the perfect balance which is so marked in the Chippendale examples.

Strictly speaking, in our search for wall mirrors suitable for the earlier interiors we are now reproducing, there are styles adaptable to any room. There may be a dearth of original examples of the William and Mary reign and those of the Queen Anne period, but even so any shortage which exists is compensated for by those modern craftsmen who eschew experiments and remain true to the earlier designs. Consequently it is possible to obtain the same wall mirrors in the plain walnut veneered frames as those which were part of the decoration of American and English homes of the early eighteenth century.

These wall pieces were as popular in American homes as they were in England. Naturally, too, the styles which prevailed here were copied from those which had become popular in England, so that

(Continued on page 82)

A French Louis interior with a large pier glass of the type used with a console table, here placed above a commode, with excellent result. Courtesy Brunovan

Curious Desks in New Woods and Brilliant Colors

A Group of Exceptional Modernistic Desks for the Boudoir or Drawing Room Furnished in the Very Modernistic Fashion for Ladies. Fine Cabinet Work and Glowing Colors are Displayed in These Pieces

Exhibited at Concours of Arts Décoratifs at Pavillon Marsan, Louvre

PHOTOS BY BONNEY

Above—In this lady's desk Henri Aguesse has cleverly balanced the unequal masses at each end. The material used is forged iron in red lacquer with top in bits of egg shell. The chair, also of iron, is upholstered in chamois skin

Right—M. Guillemard here adapts metal to the furniture of today. The desk is in palissandre with nickel, the chair green suede on nickel base and the light forms part of the design. Edited by Primavera

Below—Ladies' writing desks come into their own again in modernistic revival of old types. This model by Bourgeois is in sycamore vernis with drawer knobs in silver metal. The chair in matching sycamore is upholstered in velours

Above—This group, from Maurice Pré, reveals the modernists gradually getting away from the earlier massive forms. The desk, in spindle leg style, is of lemonwood with parchment top. The chair of the same wood is upholstered in plush

Note—These desks all show the great beauty of craftsmanship which is an especial feature of modernistic cabinet work. Each kind of wood is studied for its own beauty and the upholstery is in curious disharmony

Below—Modern secretary, created by Henri Aguesse, follows the lines of the typewriter at each end, with sliding doors. It is in white sycamore with galusha top. The sycamore chair is upholstered in satin broché—an interesting low-back model

The Adaptable 17th Century English House

Not Only Is the Glorious Spirit of the Jacobean Tudor Era Engrafted in this Modern English Home of F. A. Schaff in Bronxville, But a Fresh Glamor Is Instilled by the Artistic Handling of Native Materials

By HARRIET SISSON GILLESPIE

Lewis Bowman, Architect

PHOTOGRAPHS BY JOHN WALLACE GILLIES

MANY centuries ago in England, when "the pursuit of architecture became an elegant pastime" as one writer so neatly expresses it, and the Gothic impulse led even the humblest artisan to pursue his craft as a fine art, the utmost significance was attached to the simplest of native materials, but they were wrought with an artistry we often find it difficult to emulate today. This perhaps is one of the most valuable lessons we learn from the Gothic builders of that brilliant epoch.

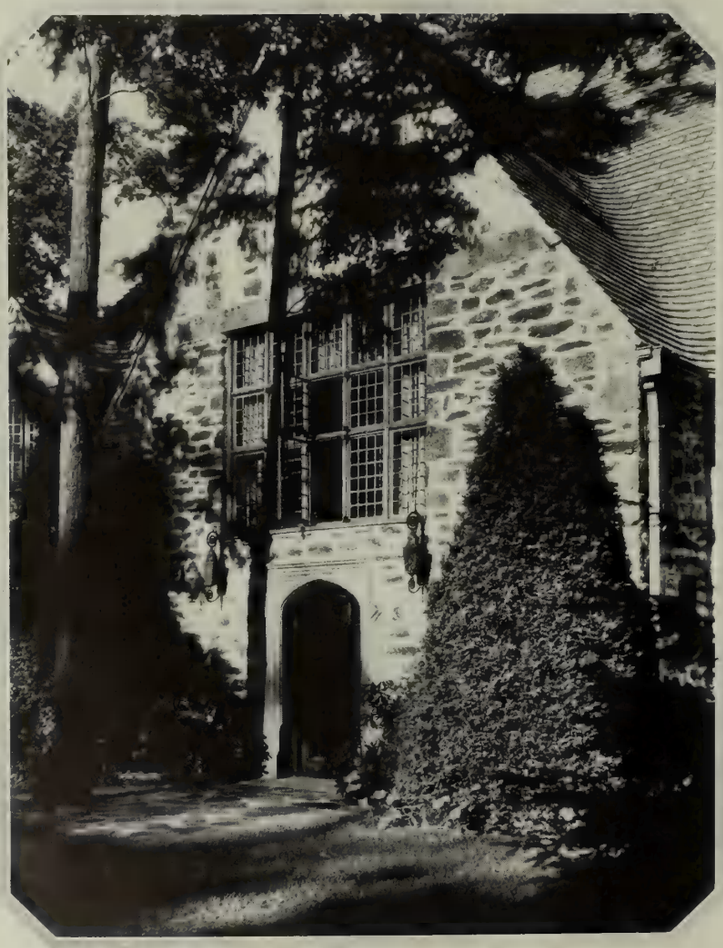
The rugged materials were selected for their quality, texture and color, although the distinction of tone lay largely in the soft nuances of the grays and browns to which time and the elements had weathered and blended them. Nevertheless, color is a legitimate asset of the 17th Century English house and, in certain fortunate circumstances, it plays a seductive part in the enchanting ensemble as, for example, in the F. A. Schaff home in Bronxville, N. Y.

Designed by Lewis Bowman, and partaking of the engaging charm of this architect's English work, the house is aglow with a mellow radiance, reflected by the very lovely stone, a crystalline mica schist in tones of warm tan which, excavated for the foundation, formed the building medium. To further enliven the sunny tinge of the material, the architect laid up the stone—which, owing to its foliated structure was readily split into slabs—with wide mortar joints of deep buff, to produce a body color having the effect of effulgent sunlight.

Set amidst ancient forest trees on a wide shallow lot covering an acre or more that dips down at the rear to a ravine, the house follows an irregular plan, the important rooms facing the street, with long wings extending from it on divergent axes, always a pleasing arrangement for a setting of this nature. It is one of those intriguing English adaptations of Jacobean Tudor feeling that shares so generously the élan and grace of the early examples and, saliently, of the exquisite symmetry which is the flowering of true proportion.

We can trace in it the same fervency of spirit, the richness of imagery and the emotional expressions of the early models. An equally close similarity of methods may be noted in the picturesque grouping of the roofs, and in the upward thrust of the clustering chimney stacks but, pre-eminently, in the 48° pitch of the roofs and in the traditional scale and proportion of the splendid mullioned windows.

Moreover, we find the decorative charm of the type delightfully exemplified in the naïve treatment of the gables, framed in stout structural timbers, the space filled, in this instance, with rubble stone and stucco; or as in the winsome dormers with rough hewn elm weatherboarding. Of special distinction is the ornamental frieze with quarter-foil motifs above the square casement group in the dining room that forms the balustrade of the little balcony, and also in the oak enframement of the picturesque arcaded porch.



Above the recessed doorway of classic severity in the F. A. Schaff home in Bronxville, N. Y., designed in the 17th Century English spirit, is the great mullioned window that gives tonality to the unusually impressive composition

The glory of the design is focussed in the superb gable wing of the main façade with the massive entrance door of Jacobean oak panelling and its stone dressing of Gothic flavor. Above it is the great mullioned window that gives tonality to the composition. Graceful English lanterns either side the doorway add a decorative quality, while dark conifers and the glossy foliage of rhododendrons in the foundation planting are smartly silhouetted against the gleaming walls. In quaint contrast is the informal appeal of the flagged pathway leading in from the street. An appreciation of the English house in America would be wholly lacking without an acknowledgment of the part played by the American architect in popularizing this delectable style and, particularly, in modifying the interior to satisfy our sense of environment. It is encouraging withal to reflect how skilfully the English spirit has been preserved in the decorative interior, as in the Schaff house, where one is admitted to a heavily beamed, high ceilinged hall with an imposing oak staircase, so essentially of the period.

Like its English prototype, the apartment has an air of great dignity and the formal reserve one expects in such an interior. A choice selection of English furniture also serves to create the atmosphere of dark repose so consistent of the age. Broad shafts of light from the mullioned window on the stair landing enliven portions of the rich oaken stair rail and bring into sharp relief the piquant silhouette balusters. It strikes glints of gold in the graceful Georgian mirror, hung above the rare William and Mary cabinet, or elsewhere reveals, in tantalizing glimpse, the radiant charms of other antiques of this glamorous era.

Often today, the spirit of the past is revived by importations of old interiors from some historic English home, whose exquisite craftsmanship and decorative beauty were never more happily illustrated than in the living room, on a slightly lower level from the hall, where marvellous old Jacobean woodwork is to be seen. Most important of these examples, is the boiserie of the chimney piece that came from a famous old landmark in Somersetshire, the date 1620 carved inconspicuously on its face.

The overmantel consists of a series of arcaded panels beautifully modeled in dusky old wood. The frieze shows an intricate Jacobean design, while the carving of the mantel is of distinctly Elizabethan origin. Flat pilasters flank the sandstone fireplace, the motifs of a later date.

In historic accord with the setting are the Jacobean red velvet hangings, the color har-

How the architect handled the problem of an unusual shaped plot in which the ground dips down at the rear to a deep ravine. Note the graceful bridge, with the drive below, that links the house with the steep bank opposite

The architect's visualization of the English type of Jacobean Tudor feeling is seen here in the inspiring gables, the steep pitch of the roofs, and in the impeccable craftsmanship for which his work is justly famous

monizing with the field of the handsome Mahal rug. Assembled here are many rare antiques, among them a court cupboard of English oak, richly carved and of great distinction. Against one of the oak paneled walls of Jacobean savor, hangs a marvellously lovely Georgian Chippendale mirror in the rococo ornament of the Louis XV period, the crest having the open flowing lines that betoken the suave elegance of this master designer's work.

A massive table of Jacobean oak with the bulb turned legs, richly carved, and stretcher base, is distinctive of the period. Two lamps of white jade add a deft touch savoring of the Orient. A couple of very old Dutch brass plaques on the wall strike a vivid note of contrast against the dark mellow Stuart panelling. In modern vein, but none the less highly prized by the owners is the original model of Remington's Broncho Buster.

Nowhere else does the early English house give fuller expression of the formal elegance in vogue in the reign of James I than in rooms dedicated to the fine art of dining. The setting calls for the refinement of dusky brown oak and the walls are richly paneled and girded about a third of the way up with a beautifully modeled rail of Jacobean design.

As a fitting accompaniment to this superb background is the massive drawtable of Gothic origin with which go a complement of those dignified Charles II chairs, with their gracefully turned frames and ornamental cresting that lend such an aristocratic air to a room. A fine sense of fitness is observed in the selection of old needlepoint in an authentic English pattern for the covering. Very effective is the runner of red, gold and ecru damask, the red of the same hue as the field of the Gorovan rug. Slender silver candlesticks at either end lend an air of studied grace to the satisfying composition. Infinitely gay, as a breakfast room by rights

Of characteristic dignity and repose is the dining room setting with its Jacobean oak walls, massive Gothic draw table of oak and tall highback Charles II chairs, hand turned with beautiful cresting at the top

The boisserie of arcaded panels forming the overmantel, came from a fine ancestral home in Somersetshire, England. The exquisite modelling is carried out in Jacobean and Elizabethan patterns

should be, is the one adjoining the library, the wall covered in a hand blocked paper in a foliage pattern on a delicious yellow ground. Equally cool and refreshing in effect is the floor of alternating blocks of black and white marble. A Duncan Phyfe table in the wine-red of old mahogany inlaid with satin wood, fits gracefully into the decorative scheme as do also the arm and side chairs of the same material.

There is a small library off the hall, sheathed in quite exceptionally lovely knotty pine, with pleasingly designed recessed bookshelves, the rows of gleaming bindings in happy accord with the warmth of the waxed wood. Some fine old English pieces, in excellent scale for the low ceiled room, are conveniently grouped for reading comfort. One is covered in a fascinating English chintz of old rose, in tones so wistfully faded as to bear a semblance to old tapestry. The hangings are also of this inviting material.

As one may judge from a perusal of the plans, the bedrooms in the second story are excellently placed, with good cross ventilation, and have the advantage also of charming vistas into the wooded area that reflects the exuberance of nature from every point of view. Essentially modern is the decoration of the rooms on this floor, each having its own special color scheme, its distinctive boudoir table and dainty furniture of rare craftsmanship. There is an abundance of closet room, and storage space that once was considered a luxury but now is a necessity.

Well worthy of mention is the skilful treatment by the architect of the rear elevation, where he has built an impressive stone retaining wall from the bed of the ravine to form a terrace, the entire width of the house, that follows the contour of the building line reaching the lowest level at the motor entrance, from which flights of steps ascend in either direction. To span the depression over the valley, an ornamental stone bridge was built, beneath which the drive

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An intimate view of the inviting library, sheathed in exceptionally lovely knotty pine, charmingly treated with recessed bookshelves. The early English furniture is on excellent scale for the low ceiled room. The smaller details of this room give a genuine air of intimate comfort

Early English Rural Furniture

Examples of English Seventeenth Century Woodwork Exhibit Characteristics Distinctive of the Different Provincial Sections in which They Were Made. "Antiques as Decoration" 23rd in Series

By EDWARD WENHAM

THAT woodwork from European countries we differentiate as regional or provincial furniture has its counterpart in England. Until well into the 17th Century, by far the larger amount of English furniture was made in the country districts; but, owing to the smaller area of the country, there is naturally a greater affiliation between that of one section and that of another than there would be in France, for instance. None the less as the finer styles appeared in England after the coming of the Renaissance influence the furniture of that country began to develop features peculiar to the district in which it was made.

Those who have travelled to any extent, and travelled slowly, through the countryside of Britain will have noticed that while the construction of what we often speak of as Jacobean furniture is similar throughout, the decorative motifs vary. But always there is the inspiration gained from the classic forms which had first appeared in England in the previous century. By the time of James I, these had almost entirely replaced the former Gothic and it is interesting to study the various ways in which these are interpreted by the craftsmen in different districts.

It must, however, always be remembered that other influences appear in the regional furniture. These same influences can also be discovered in much of the 17th Century furniture made by the American colonists. As chairs, dating from this period, are probably more representative of the district in which they were made, we may use them in describing, briefly, the more outstanding features distinguishing the traditions common to different localities.

Below: The standing cupboard and chair with spiral turnings are early 17th Century, the more elaborate carved stool and chair being of the later William and Mary period by which time the cabriole leg, was popular. Courtesy Dawson

Below: This paneled back seat retains the heavier Gothic construction but shows the Renaissance influence in the various architectural motifs of the carved decoration. Courtesy Vernay

Even in two counties so near to each other as Lancashire and Yorkshire there are observable differences. Yet the 17th Century chairs of both these districts reveal the same influence, namely, that gained directly or indirectly from Spain. Those typical of Lancashire have high backs with deep scroll carved slats in arched form. The center of the under part of the shape is often cut out in the form of a small circle, doubtless derived from the Eastern crescent found with early Spanish designs. Another relic of Spain found with these chairs is the pendant ornaments, placed one in the small cut-out circle and one on either side of the under part of the slats.

Similar Iberian traditions are evident in a somewhat earlier Yorkshire chair, but in far simpler forms. In place of the turned legs and bobbin stretchers of the Lancashire seat, the Yorkshire chair retained the solid Gothic construction with turned vertical spindles supporting three small arches to form the back and a like arrangement in the space formed by the two front legs, the chair rail and the front stretcher. Later Yorkshire chairs have solid panel backs crudely carved with the diamond or lozenge.

In the counties further south, that is the section known in England as the Midlands, the chair-backs were composed of two panels. The lower and large one was almost square while above

this was a narrow panel placed horizontally. The stiles and rails were wide and left plain but the surfaces of the panels were carved with naïve adaptations of Renaissance motifs, arranged more or less to suit the local taste. Above the top was a heavy carved cresting extending beyond the width of the chair-back with shaped brackets at either end.

To the west, nearing the Welsh border, the same type of chair prevailed but the arrangement of the back differed. In place of the Midland large and small panels, the back was divided into four equal sized panels framed with wide stiles and rails molded on the inner edge. They were generally plainer than the Midland panels, being devoid of carving other than some small design in the centers of two or more though the shaped cresting at the top was fairly elaborate.

In other counties these massive seats were fully carved and they often show a technique which is in advance of that in Yorkshire, Lancashire and the Welsh border. This is marked in the East Anglian counties of Essex, Suffolk and Norfolk as would be expected in view of their closer proximity to Europe and the fact that many European craftsmen crossed the English Channel on the trading vessels and settled in those districts. But predominant in all the eastern sections is the inspiration derived from Spain.

The explanation for this is that these Iberian styles were introduced to the eastern ports by the Dutch who had long before adopted them during the time their country was part of the Spanish Empire. There is another explanation often advanced and which need not be ignored. That is the first appearance of the Spanish forms came with the survivors of the great Armada wrecked on the east coast of England in 1588. The fact that, in certain localities, the inhabitants yet retain quite distinctive traces of Spanish ancestry adds further truth to the assumption that the crafts of Spain were brought to Britain by the wrecked sailors of the Armada.

After the opening of the 17th Century and the improvement in the method of turning wood, there is a gradual departure from the stolid square shapes that had survived from the Gothic era. Various types of small tables, generally fitted with a drawer, came into use as dressing tables and it is with these and the chairs and joint stools that the wood-turner displayed the tendency to more refined styles. The tops of the small tables have a simple molded edge while the legs and stretchers take on one or another of the many various shapes which were produced on the lathe.

From this time on there is the apparent desire to achieve more decorative furniture and to replace the former plain surfaces by what might be termed "designs in wood". Moldings were adapted to different pieces such as chests of drawers, the fronts of which were relieved by designs applied in geometric forms and ornamental brass plates and handles. These and other simpler methods of obtaining decorative patterns mark the work of the outlying districts more distant from the larger centers.

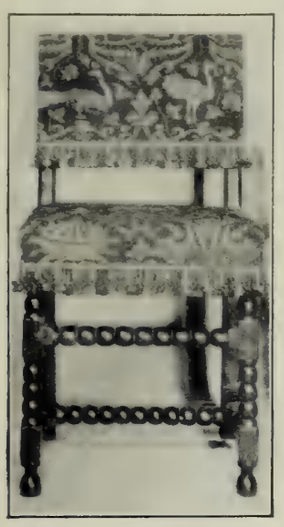
Traditional importance undoubtedly affected the style of the object. This is evident in the greater elaboration appearing with dower chests and standing cupboards. Even the most inexperienced village carpenter would essay to adorn one of these with some form of carving, and it is from the results of his efforts that it is possible to determine whether a piece was intended for one of the larger mansions or for one of the less pretentious farmhouses. Standing or, as they are also called, court cupboards, rudely made and decorated with lightly incised designs are yet to be seen in the quite rural sections. In their proper setting they undoubtedly offer much that is of especial interest from the point of view of a collector but they are sufficiently scarce now that anyone who is seeking antique furniture for use in a 17th Century room is hardly justified in undertaking any lengthy search for one.

Rather it saves disappointment and certainly much tiring effort if a request for one is placed with a reliable dealer who, though he may not have one on hand—in fact he probably would not—will always instruct his English agents to be on the *(Continued on page 84)*

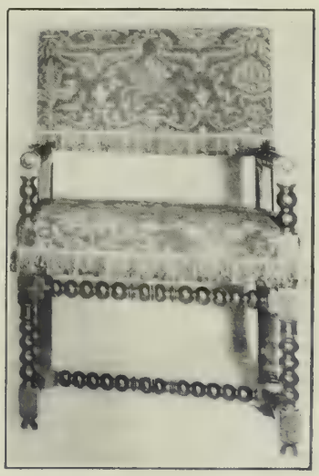
Early oak box of the type used to protect the family Bible and valuable papers; the panel is carved with a coat-of-arms and mythological creatures in scroll form. Courtesy Robersons

The supports of this 17th Century circular top gate-leg table have the "barley sugar" spiral twist and plain turned stretchers with the robust construction typical of Jacobean furniture

Three illustrations courtesy Dawson



Side chair covered in needlework with bobbin turned legs and stretchers



Elbow chair similar to the side chair but showing a variation in the turning

Tudor Influence in Spacious Easthampton Home

"Spencecliff", the Long Island Home of S. Fullerton Weaver Suggests Luxurious Living both Indoors and Out. The Landscape Architecture Is Particularly Fine

Alterations by Schultze & Weaver, Architects *Paul Chalfin, Decorator*

Right: This English type of house, especially suited to American life is of brick, stucco and half-timber construction with a dark blue and green slate roof of the old gambrel type. The planting about the house is luxurious to a degree, including evergreens, hydrangeas and rhododendrons. A long arbor at the end of the drive on the left side of the house is covered with crimson ramblers and there are clumps of pink and white rogosa roses

Left: Passing under a pergola across the stucco dancing terrace one reaches the Terazza parapet. A fine double curved stairway of brick leads to the swimming pool in the lower garden. At one side of the pool is a pleasant patio with tables, chairs and bright umbrellas. A stairway leads into the pool and of course there is a diving board. This pool, 30' x 60', is not only a source of great pleasure but definitely an architectural feature of the Weaver garden

Left: A delightful note of English comfort is shown in the great living hall of Mr. Weaver's house. The curtains and chair covers are, in the main, of bright hand-blocked linen and there are some fine old armchairs covered with terra cotta velour. This room of many cozy corners has an air of genuine gaiety and solid comfort and is always filled with masses of flowers on tables and stands, and in the windows. Through the many windows the garden is brought within

PHOTOGRAPHS BY AKEMIYA

Right: The dining room of Mr. Weaver's country house is done in typical English style and all the furniture here are English antiques of great value. The chairs about the table are Charles II with tapestry seats. The draperies which separate and frame the windows are green in pleasing contrast with the buff walls. A high English carved chest is placed under a modern mural and is used as a serving table. Here as elsewhere in the house are growing plants and many flowers

Left—Lamp base a Chinese carved coral figure of the Goddess Kwan-Yin riding a Phoenix Bird. Shade of gold chiffon. Right—Pair of lamps of Chinese famille rose porcelain of Yung Ching Period. Empire shades of silk brocade. Courtesy Edward I. Farmer, Inc.

Lamps and Lamp Shades Both Priceless and Practical

If a "Caravan from China Came" Today It Would Surely Be Filled with Embroideries and Jades and Crystals and Brocades for the Decorating of Lighting Fixtures for the Modern Interior

By JULIET and FLORENCE CLARKE

SINCE the adoption of electricity for artificial lighting, none of the industrial or decorative arts has made greater progress toward beauty in utility, or achieved more artistic results, for artificial light has a subtle, intangible quality—a peculiar charm possessed by no other medium and by its skillful use in decoration and ornament, delightful effects are obtained. This is especially true of lamps, for the art of the potter, the sculptor, the gold and silversmith has brought them to perfection and the rarest treasures of the world are used in their standards. From India, China, Italy, France and England come the beautiful urns, vases and figures, the marvelous carvings of ivory, translucent jade, sparkling crystal, rosy quartz, violet amethyst, branching coral and carnelian, lapislazuli, malachite, turquoise, feldspar and agate, brilliant pottery and rare porcelains mounted on bases of gold or silver, carved teakwood, or hand chased bronze. Modern electric light softly shimmers through lamp shades of Oriental gold and silver gauze, delicately tinted crêpes,

Standing lamp fashioned from a graceful flower stalk in bright gold bronze. The shade is a blossom in shell pink, and diffuses a soft light. Courtesy Mrs. Adelaide W. Ehrich

18th Century Chinese pottery vase lamp. Shade painted Chinese landscape. Finial of carved white jade. Courtesy Hampton Shops. Photograph by M. E. Hewitt

Top—Wedgwood lamp in green and white jasper ware is shaded with chiffon velvet shade painted in matching tones of green. It is in complete harmony with the furniture. Courtesy New York Galleries Inc.

Center—On a base of antique gold, this lamp with a group of birds in white jade shaded with the palest green is placed in a typically Oriental setting of swaying reeds and grasses. Courtesy Yamanaka

Right—A peacock blue vase of the Yung Ching period forms the base of this lamp. Shade of Chinese gold brocade with a finial of Chinese white jade in butterfly form. Courtesy Edward I. Farmer, Inc.

(Continued on page 80)

The Sports-Building, a New Idea

Here Is a Fascinating Thought for the Owners of Great Country Estates—a Separate Building Used Entirely for Various Sports, Recreation and Entertainment

By JOHN TAYLOR BOYD, Jr.

Hiss & Weeks, Architects

PHOTOS BY JOHN WALLACE GILLIES, INC.

ONE trend in modern architecture is the design of special buildings for special uses. In this, of course, architecture reflects the spirit of the times, which presses feverishly, always unsatisfied, towards a higher organization and efficiency. In architecture its effect is to create new types and sub-types of buildings.

This sports-building at Sewickley Heights, Pennsylvania, the well-known Pittsburg suburb, is a new type of which very few examples are found. Essentially, it is an outbuilding on a country estate, used for various sports, recreation and entertainment. Should the example be followed, the introduction of the sports-building would indicate another change in the evolution of the planning of big country estates. This change implies lopping off a large part of the entertainment space in the house, and locating it in a separate building nearby.

The change has several advantages. It allows entertainment to be carried on freely and without too much disturbance of a large household and the elaborate domestic routine. It permits the sports-building to be suitably designed for the uses to which it is put, and it facilitates the operation of this particular department of the household service. Furthermore, the idea has real architectural merit. The architect can usually design a more attractive setting and a more interesting interior than if he is obliged to force the facilities for recreation into a wing or into a portion of the main house, in which the most desirable locations may be required for other uses. An additional outbuilding, displayed amid landscape and garden surroundings, may be just the thing that is needed to complete the picture of a group of buildings. This is important, since, in these days, another change in the evolution of the plan of the big estate has sacrificed to a big extent those charming and characteristic groups of outbuildings, stables, sheds, paddocks and fences, which, from time immemorial, have been needed to shelter horses and other farm animals. To-day this extrinsic construction for animals has been replaced by a single comparatively small garage. We should therefore welcome the prospect of any change which would restore to us the outbuilding in any right form. It is evident that this compara-

Right—Front entrance to the novel sports-building at Sewickley Heights

Below—Terrace in front of sports-building with summer house at one end

tively new idea of a separate sports-building has been carried to a high degree of perfection in this particular case at Sewickley Heights. The sports-building, very charming in design, and placed in a beautiful landscape setting, has been located not far from the main house, to the north of it, and with a big outdoor swimming pool, in size lying between it and the main house. The pool itself, set in the midst of greensward, with curved end, marble curbing, lead sculptured urns and fountain and marble benches, has all the architectural beauty that is possible in a decorative pool in a garden setting. Stone steps lead down from the terrace of the main house to the level of the pool, and one has a good view of the pool from the windows of the living room of the house.

Right—The outdoor pool which runs the length of the sports-building. A fine bit of decoration as well as a pleasure in summer

Left—This is the recreation room in the sports-building where all kinds of games are played and also dancing indulged in

Below—Indoor pool in the Sewickley Heights play-building. This is in the basement, running the length of the building. The whole room is sea-green, except black and white tiled floors

The arrangement of the sports-building itself is admirable. It stands on the top edge of a hill. The ground slopes sharply away from the rear of the building, towards the north. Here there is a large terrace, 26′ x 68′, with a thirty-five foot drop below. Under the terrace and partly under the building is the big swimming pool, in size 60′ x 30′, 4′-6″ deep at one end and 8′-0″ deep at the other. The pool is flooded with daylight through big windows in the walls of the terrace. In the basement are also squash courts, and dressing rooms and showers, etc., for both sexes.

On the first or ground floor above—that is, at the same level as the outdoor pool—is the large recreation room, especially planned for dancing, for receptions and other forms of entertainment. It extends up the full height of the building into the roof, with

(Cont. on page 88)

The Bed—Presented From Every Angle

Luxury and Comfort Dominate the Arrangement of the Bedroom Today and of Course the Bed Must Be in Harmony with the Decorative Style of the Room

Above—A bedroom in the home of Henry Farmer. The bedspread is black satin with orange appliqué. Guenther & Gibbs, Decorators

Below—Bedroom in the home of Mrs. E. T. Stotesbury. The bed is picturesque and lavishly luxurious, charmingly set in a semi-alcove

Left—The beauty of this room centers in the old Venetian bed, raisin brown in tone with flowers in apricot and blue. Old brocade of apricot color is used as a coverlet. The walls are green and glazed with turquoise blue. Miss Killam, Decorator. Photograph by Mattie Edwards Hewitt

Above—Pauline Borghese, sister of Napoleon, once owned this unique and picturesque bed. The satin coverlet is apricot. A Raeburn portrait hangs on the wall. The carved wood decorations on the wall are Louis XVI. Rose Cumming, Decorator

Left—Old French beds showing Venetian influence are here dressed in elaborate modern fashion. The coverlets are taffeta in corn yellow and the room is green and yellow. Hampton Shops, Decorators

Right—Twin beds in the room of Charles Freshman are covered with spreads of salmon pink satin. The drapery from the Louis XVI half-crown is salmon brocade and a particular feature is the trimming of deep flounces of Duchess lace. Herts Brothers Co., Decorators. Photograph by S. H. Gottscho

The beds of today in American homes are little short of gorgeous and yet they meet the real test of the perfect bed, and every detail is carefully studied. The elaborate care taken in the making of springs and mattresses is almost beyond belief. The wood for the frame of the spring must be seasoned and braced with steel. The box spring must be filled with coils of finely tempered steel wire and the coils tied by hand with flax twine. Then over the coils are layers of cotton felt, and the whole spring is covered with beautiful colored damask. The interest in the mattress of our finer beds seems to be divided between hair of the finest quality and a resilient inner coil

Four Famous American Canvases

These Are Among the Most Significant Work Shown at the Exhibition of "One Hundred Important Paintings by Living American Artists." This Exhibition Was One Section of the Architectural League Exposition Held in New York in April, 1929

"La Gitana"
A famous study of Spanish gypsy life
By Robert Henri

"My Wife's Family"
A charmingly posed group painted recently in France
By Leon Kroll

"The Dream Ride"

How an imaginative child would dream of a play room

By William J. Glackens

"Light"

It is thus a man of the North remembers

By Jonas Lie

The Beauty of Europe In a New York Apartment

From China to England, by Way of France, Treasures Were Collected for This Home and Are Here Arranged with Rare Skill

Barton, Price & Willson, Decorators

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

Above—The walls of the living room are laid with silver and glazed in translucent colors. The woodwork is natural deal, waxed and carved. The cornice and capitals are antique gilt. The two cabinets are lacquered in coral, and the hangings recall this color note, contrasting with the cool green rug

Left—The foyer of the home of Mrs. Otto Abraham is marbleized in warmish tones of Sienna, with the doors decorated in Venetian taste. The antique Venetian chairs are silver gilt and covered with old amethyst velvet

Above—A dignified Georgian treatment is shown in the dining-room with walls and woodwork of soft green. Chippendale chairs upholstered with embroidered damask and a mauve patterned rug contrast with yellow hangings of printed linen with a floral design of orchid, green and blue. And the walls are soft green blue

Right—Natural pine is used for trim in the library, and the slip covers are of yellow ground English linens. The commode is of satinwood and the walls are glazed blue-green. Between the two windows hangs a narrow mirror lacquered in pale yellow. All the furniture is a light shade of walnut, except the commode, which is a mellow satinwood

Modern Fabrics—Cool in Texture and Tone

Crystal, Silver, Lead and Aluminum on Cream, White or Gray Ground, the Newest Conceit in Hot Weather Draperies for Windows and Upholstery for Furniture

By FLORENCE BROBECK

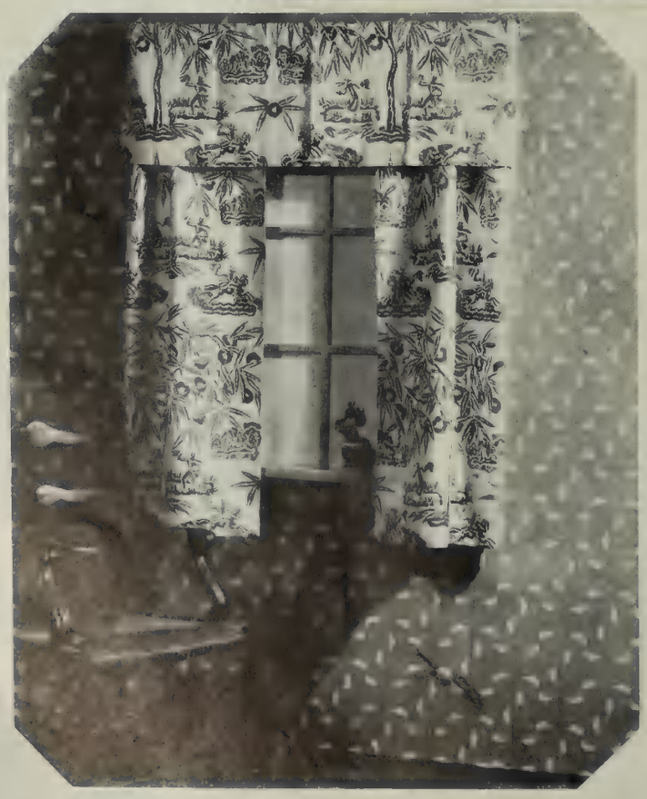
AMONG the most noticeable qualities of modernistic drapery fabrics is that of their persistently cool colorings; chilly grays in the heavier textiles to harmonize with metal furniture; frosty etched-crystal effects in the sheer fabrics to hang at the windows; a simulation of silver, lead and aluminum in many fabrics which are to take their place along side of strange woods, cork and metal-paper walls. With the approach of hot weather these cool effects are sought in all decorative textiles and perhaps as in no other season the modernistic fabrics may be made to play an effective part in the furbishing of our homes. They are likewise welcome in the terrace, the garden arbor, the patio of our California or Florida home, the deck of our yacht, at the cabana and in many other spots toward which we gravitate in the torrid days.

While we may seek linens, cretonnes, rayons, mohairs and many mixtures in which cool colors predominate, we are by no means limited to one color or one pattern or a sameness of texture. The sheer materials meant for glass curtains show great variety of design including lacy leaf and flower motifs as well as some celestial effects in stars and comets and myriads of modernized geometrical figures many of which are exceedingly beautiful. The sheerness is universal in glass curtain materials as it should be. The colors widely vary from frosty white to silver effects and the coolest imaginable greens, blues and orchid with of course the plentiful creams and parchments always available. A room really seems cool if it looks cool.

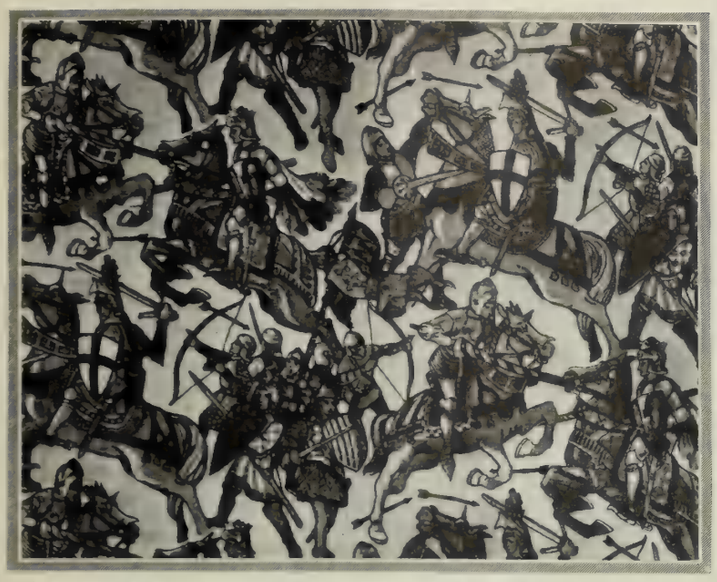
Decorative linens have gone ensemble—and with striking effect when the linens used are Derryvale patterns in a large floral design and a check motif with a welting of plain linen to carry out the color harmony and complete the modernistic effect

The variety in texture includes finely woven cottons, shimmering manufactured silks or rayon, a new casement linen as delicate as voile in weave and silks and nets in great array. Plain colors, many patterns and in the case of the modernist sheer linen, very smart wide stripes in three color combinations, offer a most satisfactory choice. For the casement windows of a seaside cottage, the small-pane windows of a New England farmhouse, dignified French doors and any other window or door which may prevail in the summer-time home, *(Cont. on page 92)*

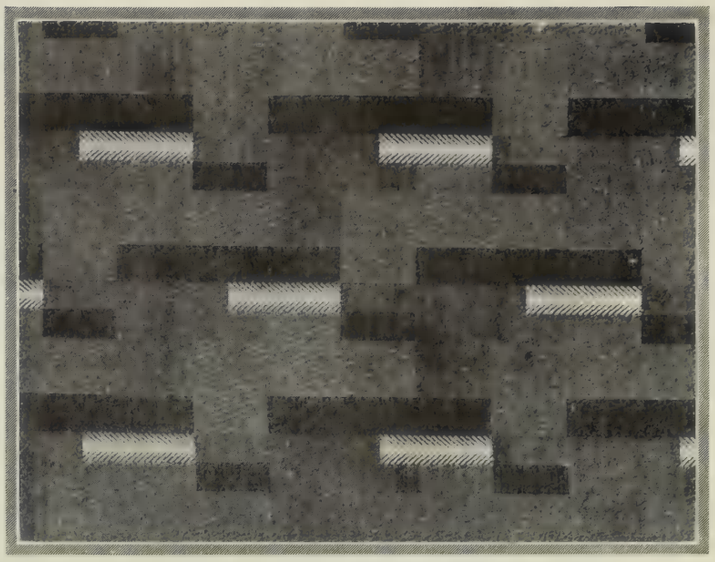
Below—"Provençale," Helen Dryden's decorative design on printed linen of Derryvale weave, provides limitless possibilities



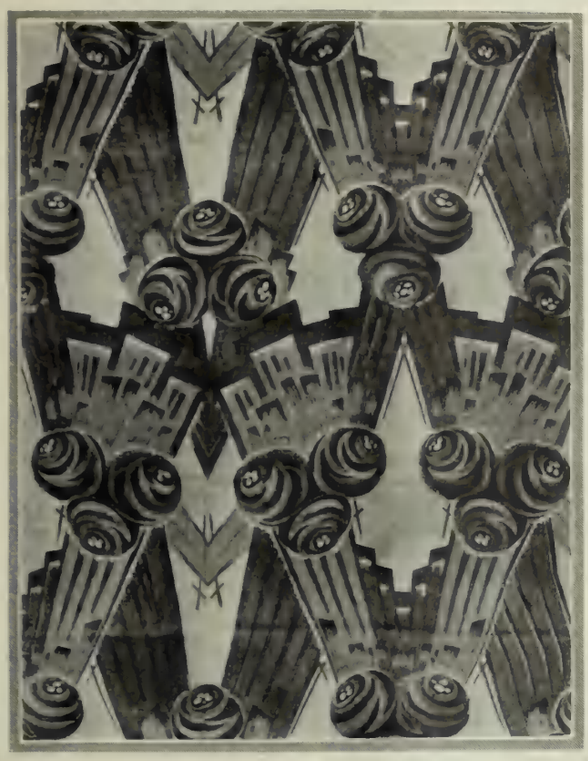
Below—Dining alcove by Pola Hoffmann for American Designers' Galleries. Handkerchief linen in two tones of brown



"The joust" is a most suitable linen for a man's study, or any room in which English oak furniture is used. Courtesy The Glendale Linen Co. It is a colorful and spirited representation of knights in action



A heavy worsted modern tapestry woven with rich browns and terra cotta colorings. A very attractive design has been used for this cloth and is most effective. Courtesy Witcombe, McGeachin & Co., Inc.

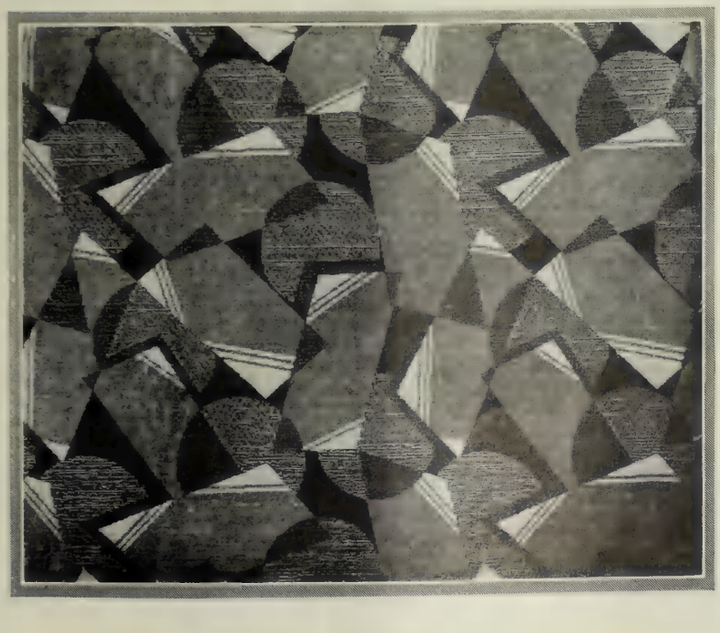


Right—This very modernistic fabric has absorbed all the colors of the spectrum for its effect of novelty. It glows with brightness, splashes of white and occasional large patches of black. Courtesy Johnson & Faulkner

Left—Roses and skyscrapers combine in a modern decorated linen, eccentric enough to lend dash to the cushions of a sunporch or drapery of a country breakfast room window. Courtesy The Glendale Linen Co.

Left Below—A heavy cretonne with dark background and a modernist motif in circles and rectangular figures in four colors. Courtesy F. Schumacher & Co.

Right Below—Gigantic leaves and roses create striking and unusual pattern effects in this modern linen for reed furniture. Courtesy Robert McBratney & Co.



Refectory Tables for Modern Homes

Copied from Original Early Models, These Convenient Tables Are Being Made in Sizes Suitable for Present-Day Rooms

By CHARLES STUART

IN any retrospective study of the development of furniture, there are two basic pieces from which later objects were evolved. In the first place there is the dower chest and, more or less contemporary with it, we have the table. From the table, or, as it was first known, the "borde" many present-day customs survive, and these repeat traditions that are associated with the table as far back as Roman times.

All the early tables were of the refectory type, though, at first they were merely planks placed on X trestle supports. From then on until the late 18th Century various improvements appear in the construction, and the outline of the supports assumes an always more refined form. For some years refectory tables fell into disuse; today they are being revived and reproduced from original drawings and models for modern rooms. As the convenience of these tables was recognized, the present-day craftsmen began to develop them in sizes suitable for smaller interiors because few rooms, today, would accommodate some of the former refectory tables which were often as much as twenty-four feet long and even longer.

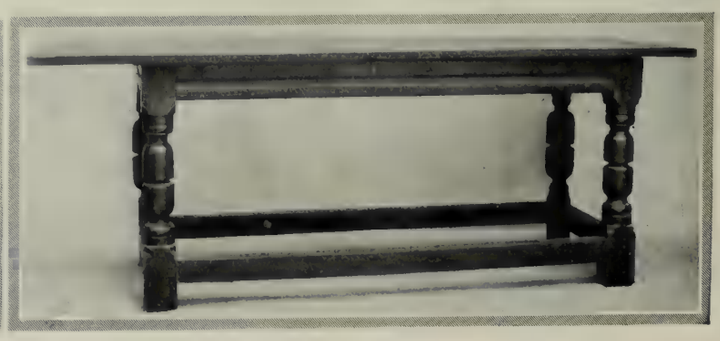
But now it is possible to procure these tables, perfect in all the original details but reduced to a size which allows them to be used in a medium-sized room of a city apartment. Naturally when one of them is used, it calls for appropriate furniture as wall pieces, and the

The paneling and furniture of this room were copied from original English pieces; the large table has the trestle supports with floor rests. Courtesy Kensington Furniture Co.

Oak draw-top refectory table with bulbous legs and H stretcher as part of a room furnished with most interesting styles of English 17th Century styles. Courtesy Kensington Furniture Co.

Below: Plain top table on bulbous trestle supports with stretcher. Courtesy Orsenigo Co.

Below: Example of early 17th Century with plainer turned legs. Courtesy Metropolitan Museum



HAROLD W. VASSAR, ARCHITECT

Above: The elaborate carving applied to the legs is clearly evident with the leg of this table

PHOTOGRAPH S. H. GOTTSCHO

Center: This illustration shows a draw-top table used as a console. Courtesy Harry Meyers Co.

larger sizes are especially suitable for the library. In a room furnished with woodwork copied from originals of this period, where the walls are either paneled, plain stucco or other similar finish, there is an atmosphere of what may be termed "beautiful austerity".

One of the illustrations accompanying this reproduces an interior of early 17th Century England, reproduced incidentally, like the other interiors shown, by modern American craftsmen. This latter point is of importance as demonstrating that the traditions brought to this country by the first settlers have survived, nor are they varied in these present days when we have a tendency to attempt to improve the "unimprovable" in our desire for so-called "new styles".

The refectory table in that particular setting has the massive bulbous supports and the H understretcher; that is, there is a stretcher between the two legs at each end, these being joined by a longer stretcher running the length of the table. This was intended as a foot rest to keep the feet of the diners from the cold stone floors often strewn with damp rushes. The same massive supports were used with the trestle tables. These, too, are being reproduced today and are more convenient than those with the four legs where the four stretchers are used, which accounts for the greater number of modern refectory tables having the H form of stretcher as described.

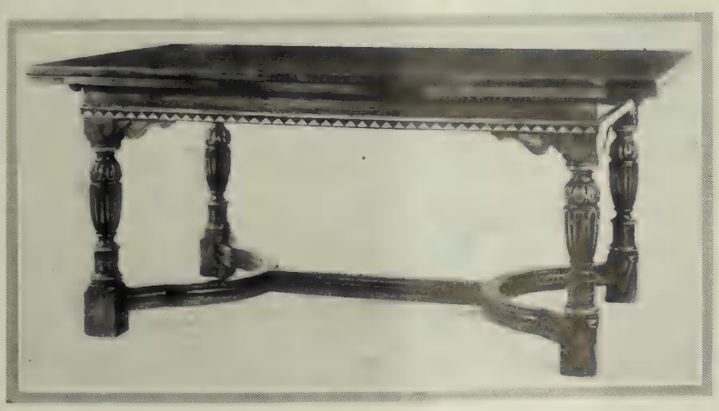
Below: Incurved end stretchers have been used with this table to allow room for the feet of those at the ends. Courtesy Somma Shops

Trestle tables such as the one pictured in the paneled room with the chairs and those which have the single center stretcher offer two advantages over the type having the large stretchers at floor level between all the legs. In the first place the feet of the diners are not inconvenienced by the heavy piece of wood, and secondly the chairs when not in use may be pushed under the table top.

Many are the uses to which this type of table is adapted, particularly where the draw-top method is adopted to allow for

(Continued on page 84)

Below: Spanish refectory table with deep frieze carved in the traditional manner and fitted with three drawers. Courtesy Ginsburg & Levy



Two Completely Planned Suites of Rooms

It Is Almost Unbelievable That Such an Apartment as Designed by the Arden Studios Could Have Been Put Together in Four or Five Days, with Walls, Ceilings, Floors and Furnishings Quite that of a Carefully Planned and Lived-in Apartment. In This Particular Suite There Was Occasionally an Introduction of the Modernistic Idea but in the Main the Rooms Were Done without Thought of Anything Experimental or Fanciful. The Walls Were Particularly Significant with Built-in Bookcases, with Panelled Windows and Fireplaces and Doors, and with Just the Right Decoration in the Way of Pictures and Lighting Fixtures and Brackets for Sculpture

Above—The pine room in this suite was exceptionally fine. The walls were done with old pine panelling and at each side of the window were inset bookcases with decorative books in brilliant colors. The curtains were mulberry glazed chintz with organdy glass hangings. The sofa was in chintz and there was an antique drum table and an antique green leather chair and flower stand of old mahogany

Right—The wallpaper, designed and painted by June Platt, had a background of gold with silver painted flowers. The curtains were gold and gunmetal changeable taffeta, the floor was linoleum and the Chippendale chairs were upholstered with purple rep. The little circular dining room table was of gunmetal, brilliantly polished and quaintly decorated. Daffodils were against gold wallpaper

Arden Studios, Inc., Decorators

PHOTOS BY RICHARD AVERILL SMITH

Right—In the morning room the walls were covered with old Chinese paper. Over the fireplace was a Chippendale mirror, and a splendid Chippendale bookcase furnished the wall on one side. The carpet was blue, with a green prayer rug in front of the fireplace. There were two old Chinese oil paintings and mantel ornaments by Allan Clark

Seen at Architectural League Show of 1929

One of the Unique Exhibitions at the Architectural Show Last Season Was a Suite of Rooms Furnished Throughout by Nancy McClelland, Inc. Photographs Which We Are Showing Here Include the Drawing Room, Foyer and Bed Room. The Extraordinary Thing About These Rooms Was That They Had Quite an Air of Having Been Lived in for Quite a Long Time. They Were Homelike and Friendly and Seemed to Express the Taste of Some One Developing the Apartment Along Very Specialized Lines. All the Pieces Were Brought Together with a Very Fine Sense of Harmony as Though the Occupant Would Come in the Front Door to Take Possession as the Exhibition Opened

Nancy McClelland, Inc., Decorator

PHOTOS BY RICHARD AVERILL SMITH

Left—The walls of the foyer were covered with marbleized paper, lapis-lazuli in color. The columns and the over-door panel were of old paper in gray and tan. Fine 18th Century furniture made this entrance place homelike. The floor was covered with black and white linoleum. The very light ceiling kept the room from appearing gloomy or mechanical

Above—The drawing room was covered with an old Reveillon wallpaper. Fine pieces of antique Louis XV furniture were grouped around the fireplace. Rare panels of this period decorated the wall. The mantel was Louis XV marble with a Regence gilt mirror above it. The carpet was a fine antique Aubusson carrying all the various colors of the walls

Left—The bedroom had white walls panelled off with a modern wallpaper border in red, white and blue. The curtains were white trimmed with bands of old-fashioned linen in red and white. The furniture was old Louis XV and Louis XVI, with a modern chaise longue. The mantel was antique Louis XVI. The bergère was covered in cream upholstery satin

Right—View of the house of Clarence M. Brown, Esq., showing the side façade from the front door to the last cottage

Center—Entrance to the stable court of the Brown estate in Pennsylvania. The covered passageway is here seen

Colonial House Overlooking Historic Ground

Rich in Early American Tradition and Yet Subtly Adapted to the Needs of Modern Life is This Beautiful Home Above the Whitemarsh Valley in Pennsylvania

Carl A. Ziegler, Architect

PHOTOS BY PH. B. WALLACE

THERE are very few of us who have not, at one time or another, amused ourselves by painting pictures of the far distant future. We may not all have the audacity of Mr. Wells, to see our descendants evolved into "men like gods" but we can play with the possibilities of their lives and manners. Our forefathers of Revolutionary days probably indulged in the same pastime—and if they anticipated our restless age we can hope that they were also able to visualize houses like one which stands today at Laverock, Pennsylvania. It would have made them feel very much at home with us and somewhat immune against our disturbing speed.

The architect who built this house, the home of Mr. Clarence M. Brown, says that he has tried to do what the early builders would have done, if they had been called upon to meet the demands of modern life—and given the present equipment with which to do it. He believes that without a slavish copying of houses which, from our point of view, were inadequate and rather painfully inconvenient, it is still possible to retain all of their very elusive charm. He had every inspiration here, certainly, to achieve his end, for the country roundabout is rich in Colonial traditions.

The house was built on the hills overlooking the Whitemarsh Valley, just beyond the Germantown section of Philadelphia. It was through this valley that Washington lead his army to the battle of Germantown, and Fort Washington is plainly seen in the distance, from the higher elevation. Later on, many interesting events of American history were enacted in this same corner of the state of Pennsylvania. The house has absorbed its character from the ground and met with a skillful interpretation at the hands of the architect.

Philadelphia ledge rock from nearby quarries was used throughout the construction, laid rubble fashion with the mortar between the stones raked out, so that the face of the walls has a fine texture with a suggestion of age. There is a great deal of color in this stone, varying from rich shades of brown to a warm gray, and the coloring is very much enhanced by exposure to the elements. Because of the nature of the stone, this weathering process takes place quite rapidly.

The exterior woodwork is painted in the traditional old ivory tone, with the exception of the slatted blinds. These are painted green, the color chosen carefully to harmonize with the tones of the stonework. The roof has rather the appearance of wood shingles but it is actually covered with tiles of an asbestos product, roughened up to give an old weathered effect. It seems that these tiles will not vegetate as the clay tiles do, with such charming results, in

Right—The walled rose garden at one side of the Brown house. Beyond this is an open paved terrace running the length of the south façade

Fabrics That Are Wholly Modern

charming when combined—yet each has been styled by a different method

This art we call "modern" has passed through the radical days of transition with its exotic forms and restless designs. It now combines freedom with a sophisticated restraint —its decoration expressing these qualities in an unhampered choice of motifs that it arranges in a simple, orderly fashion. The result is both beautiful and "livable".

Three such fabrics tnat can be successfully combined although they differ widely in their individual treatments are exceedingly interesting when compared in detail.

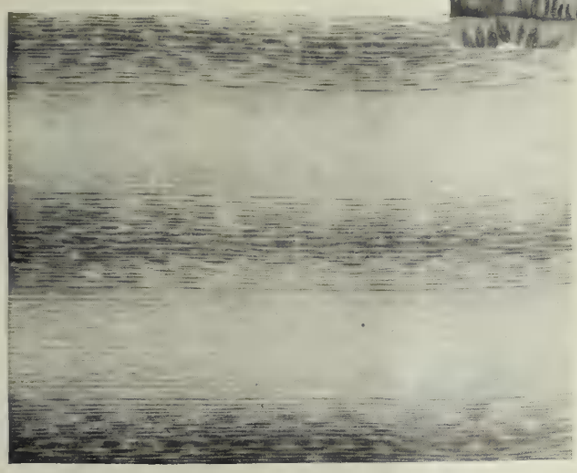
One is a brocade, appropriate for upholstering various types of furniture, designed with a symmetrical picture motif. Under a tree with tropical blossoms peacocks preen at each side of a fountain, their green plumage silvered and sleeked down by the spray. From the fountain slender jets of water spread in silver curves, spilling back over the peacocks and over the bowl of the fountain.

Contrasting with this brocade of pictorial interest is a rep, suitable for over curtains or upholstery, that relies on weave alone for pattern. Shaded threads of varying thickness run the width of the fabric and form a design of graduated neutral tones. A net glass curtain in geometric design provides further contrast.

These three fabrics suggest the wealth of beautiful designs to be found in the varied Schumacher collection that includes numerous other modern designs by distinguished artists as well as authentic reproductions from all the great periods of the past. Your decorator, upholsterer, or the decorating service of your department store will be glad to obtain samples appropriate for your use.

"FABRICS—*The Key to Successful Decoration*"

This helpful booklet will be sent you without charge upon request. It is planned to help the woman who wishes her home to be successfully decorated but has not the time or the inclination to make a deep study of interior decoration. F. Schumacher & Co., Dept. B—8, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, Grand Rapids, San Francisco and Detroit.



Above — A symmetrically designed brocade with peacocks preening at a silver fountain. Particularly suitable for upholstering modern pieces.

Left—A silk rep in irregular lines and shaded neutral tones.

Right — Modern ensemble showing the two fabrics illustrated here and glass curtains of a Schumacher cream net in geometric design

F·SCHUMACHER·&·CO

Right—Reception room of the home of Clarence M. Brown, Esq., adjoining both the dining room and the living room

England and France, but they are rough enough to weather well and they have a very soft and pleasing quality.

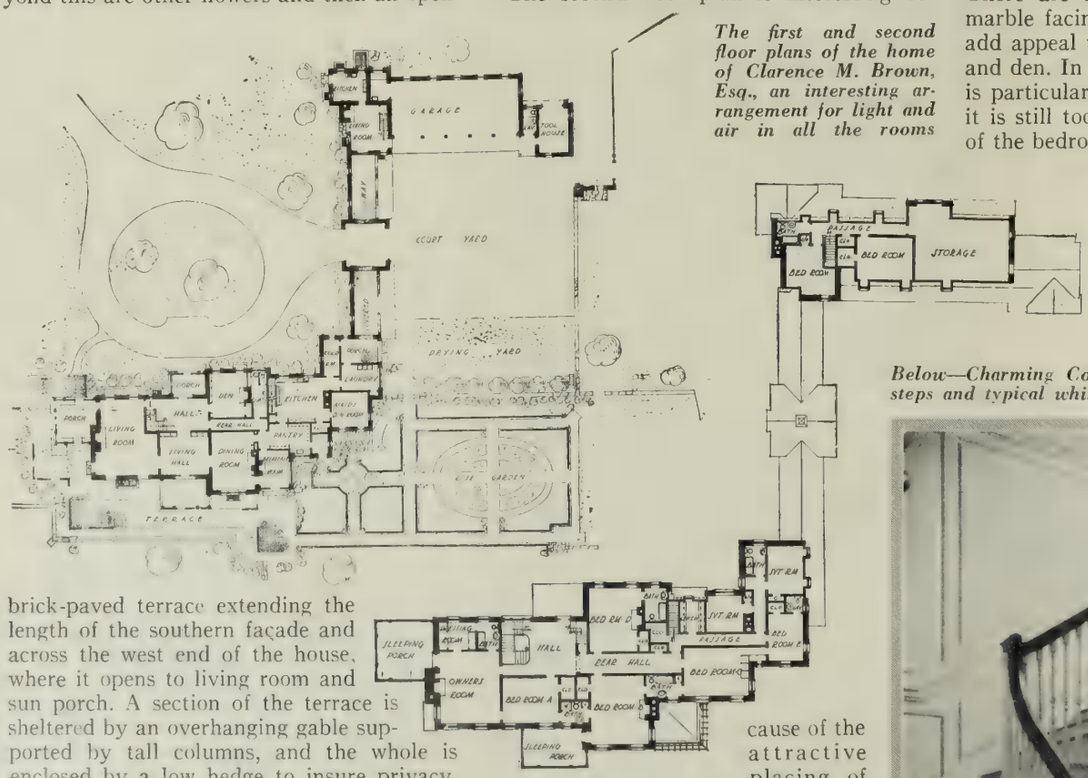
In describing the grounds of this house it is difficult to know where to begin—perhaps the logical beginning is with the drive which swings in from the highway and circles in a seemingly endless expanse of fine green lawn, broken only by shrubs close to the house and by a few very beautiful old trees, mostly elms. The trees gain an added interest when one is told that all of them were brought from some distance away and that the owner did not suffer the loss of a single specimen. The transplanting of full grown trees with sturdy trunks and branches that reach high above the house, shows the interesting development in tree culture which has taken place in the past few years.

On the far side of the house is a walled rose garden, fragrant and luxuriant, its formal beds divided by gravel walks. Beyond this are other flowers and then an open brick-paved terrace extending the length of the southern façade and across the west end of the house, where it opens to living room and sun porch. A section of the terrace is sheltered by an overhanging gable supported by tall columns, and the whole is enclosed by a low hedge to insure privacy.

The floor plan shows an attractive arrangement by which the entrance hall opens into a second hall or reception room, joining the dining and living rooms. This gives a pleasant vista, extended still further by the breakfast room—which might almost be called a sun porch for two walls are glassed, with a view into the gardens and a French door leading to the south terrace. The den is conveniently separate from the other lower floor rooms. The service wing occupies the angle of the L shaped house and is connected with the garage by a covered passageway along the edge of a courtyard and drying yard, in the rear of the garden wall. The garage wing includes complete chauffeur's quarters, with living room and kitchen on the lower floor, two bedrooms and bath above.

The second floor plan is interesting because of the attractive placing of the bedrooms around a central hall, the light and cross ventilation, and the sleeping porches. In the owner's wing are five bedrooms with baths and two sleeping porches, connected by a narrow hall with the service wing, which includes three bedrooms, bath and lavatory.

The interior of the house is true to the Colonial tradition of the architecture, the white painted walls simply carved with panels and classic friezes, and fluted columns which define the doorways. It is interesting to note how the wide reveal of the arched doorway from entrance hall to living hall allows space for deep cupboards beneath the built-in bookshelves at either side, in the inner room. There are several Colonial fireplaces with marble facing and carved mantels and they add appeal to the living room, dining room, and den. In the breakfast room the open fire is particularly cheerful on chilly days when it is still too fair for closed windows. Three of the bedrooms also, are equipped with fireplaces. The furniture is mainly early American, with Oriental rugs and warm colored hangings. There is nothing ostentatious in the exterior or interior of this house but it is a delightful home, fitting into the beauty of the fair countryside



The first and second floor plans of the home of Clarence M. Brown, Esq., an interesting arrangement for light and air in all the rooms

Below—Charming Colonial stairway with its free hung steps and typical white ballusters with mahogany railing

The dignity of an Early Georgian interior has been interpreted here for a New York co-operative apartment.

IN recapturing the spirit of olden times, it is quite possible to create an environment which is *livable* as well as interesting . . . permitting, withal, free expression of one's predilection for color and other details which endow a room with a touch of personality.

¶ Surroundings which suggest the culture of a leisurely age, the abiding charm of Old World associations, are vividly portrayed in some thirty-odd completely appointed interiors composed in these Galleries.

¶ As a source of inspiration to one in quest of decorative ideas, these gracious rooms are unique — both in the utter absence of the commonplace and the broad scope of the presentation.

New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets

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CABINETMAKERS ~ DECORATORS ~ ANTIQUARIANS ~ ARCHITECTURAL REMODELING

Building and Equipping Your Home

Plasterwork Has Been Undergoing a Restoration to the State of An Art, and Now Texture and Color Are within Its Range

By H. A. SIMONS

TEXTURED wall-finishes, duo-toned or polychromed, stenciled, glazed or "antiqued," running the gamut of roughness from light stippling to heavy palming, spreading new light-values upon the plane surfaces of the interior and suggesting subtle harmonies and piquant dissonances with the fabrics employed, undoubtedly have enhanced the charm of many homes and have extended the latitude within which the decorator can work effectively. But they have obscured unduly the beauty of fine plain and ornamental plasterwork and its unique suitability to several styles of architecture.

Plaster has had a distinct place in all Classical architecture and in all interiors based upon Classical precedent. Vitruvius wrote into his book, which centuries later became the foundation of Renaissance building-design, plastering-specifications which might be followed today with excellent results; and the frescoes of Pompeii and of the earliest Christian temples in Rome endure upon bases of lime and gypsum plaster. The art of casting gypsum was re-discovered in Florence early in the XVth century, and there is scarcely a palace or villa in Tuscany or the environs of Venice and Rome which does not contain examples suggestive to the architect or decorator working in the Italian style.

From the work that Il Primaticcio did for Francis I at Fontainebleau to the exquisite ceilings of the Hôtel de la Soubise, the history of French domestic architecture is equally rich with fine plasterwork. Such embellishment was one of the glories of that Nonesuch which Henry VIII built for one of his mistresses. Inigo Jones employed it with vigor and admirable judgment in Wilton House. And Robert Adam's plasterwork at No. 20 Portland Square and elsewhere comprises as essential a part of the style to which we give his name as does his furniture. Similarly, we find the earliest architects in the American colonies using the material in the old houses of Charleston, Boston and Philadelphia—a little awkwardly, provincially obedient to what they thought their contemporaries abroad were doing, yet with a character often delightful for its vernacular accent.

So plain and ornamental plasterwork belongs in the residence of Renaissance style, especially if the effect is to be typically formal. Until recent years this was taken for granted. Perhaps there are three reasons why it has not been so lately. First, wall-cracks which would have shamed the builder of a generation ago are either rebelled against or resignedly taken for granted now. Secondly, the design of cast plaster became so stereotyped and undistinguished several years ago that no sensitive decorator or owner could tolerate it. Further, it was only proper for the rough-textured wall to replace smooth plaster in the cottage type of house; and its vogue is justified, in principle though not in extent. Let us see if these three objections still are valid today.

Excepting the special gypsum known as Keene's Cement, none of the common plastering materials can resist the stresses due to the settlement of a building and to faults in the fundamental construction. Even if the foundation and framework are as sound as they can be made, many plaster-defects still are possible, and 90 per cent of those that occur will be due to poor lath or lathing. Only the best grade of white pine, cypress or spruce lath, or metal lath of adequate weight, or gypsum board made especially for the purpose, or fibre insulating board so manufactured that it will expand and contract equally in all three dimensions, can be used without danger of map-cracks in the plaster. The most recently devised safeguard against them is a system of plastering with gypsum on a mineral lath, the joints of which are reinforced with metal, and the results guaranteed under bond. And it is a great satisfaction to know that with such care in building, a house will not look run down and shabby in a few years' time.

"Map-cracks" would mar irremediably the setting for these antiques. They are provided against by a bonded system of plastering on reinforced mineral lath. Louis Kamper, architect. Courtesy United States Gypsum Co.

Below—Contemporary plaster-casting has regained the crispness and the facility in refinements necessary to do justice to models of the Georgian period. Hodgens & Mills, architects. Courtesy Voigt Co.

Right—As the XVII century advanced, restraint and symmetry became the dominant motives in English plasterwork, forming a fine precedent for the design-problems in many unusual modern interiors. Courtesy Jacobson & Company

Among the Conveniences *of the* Modern Kitchen *is a* Telephone

It is so handy in answering calls . . . in ordering the day's provisions . . . in household communication

The kitchen of the modern home is not alone a place for the preparation of food . . . it has emerged into something of an office for the household. Here—over the kitchen telephone, or one in the pantry adjoining—orders for supplies are placed. Communication is had with other rooms in the house, and the servants' calls can be handled without disturbing the rest of the household.

In smaller homes, the kitchen telephone is especially important . . . in avoiding, for instance, such domestic tragedies as burnt biscuits, or scorched roasts.

Telephones contribute to convenience in every part of the house. The modern idea is to have them sufficient in number, and so located, as to give the greatest ease in the use of the service. Each residence has its special opportunities for telephone convenience. Your local Bell Company will be glad to plan with you the arrangements best suited to your own. Telephone them today.

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Cast stone accessories for the sun-room or cortile and rough-plastered walls scored to resemble ashlar are among the newer things in this field. Residence of Mr. H. J. Hoffman at Milwaukee. Max Fernekes, architect. Courtesy Plastic Products Co.

But unless this system is employed the danger does not end with the writing of good lathing specifications. No matter what plaster is used, it should be applied in three coats, to full half-inch thickness, except on a sound masonry wall where two-coat work may serve. Lime does not require the same care in the selection of sand that gypsum plaster does, but if the latter is to be used and if clean, sharp, well-graded sand is not available a ready-sanded plaster should be specified. Prepared fibred plasters, prepared plasters for surfacing concrete and for finishing-work are more dependable for their purposes than common materials. And the owner will find it is his ultimate advantage to see that manufacturers' specifications as to application during hot or cold weather, as to the amount of gypsum to be used for gauging a lime putty finish, as to the proportions of the mix of either lime or gypsum, as to the slaking of lime and other similar details, are carried out strictly. If all this is done, just as good plastering can be obtained today as during any of the historical periods of architecture when it was beautifully done. As to the design of cast ornamental plaster-work, the employment of excellent designers and the increased use of gelatine moulds have done much during the last decade or more to restore this work to the status of an art. Plaster detail has become crisp and fresh. Undercut forms similar to the delightful ornaments of XVIth century English plaster are made. The manufacturer has learned to reproduce his models with delicate accuracy where a puristic interpretation of precedent is desired and, on the contrary, to infuse some imagination into the task where only the essential spirit of the past is required. Besides, the range of ornaments for walls and ceilings has been extended. In addition to the traditional mouldings, pendants, coves, brackets and such pieces, the quaint devices, usually of heraldry or of local flora- or fauna-forms, which were inserted into early English pargework now are made to add a spirited touch to the walls or ceilings of rooms where a tang of the vernacular is sought. And the invention of many kinds of cast stone supplements standard plasterwork with many plastic products quite in character with it but heretofore too expensive for any but the most exceptional houses. Indoor fountains, ferneries, mantels, fireplace-hoods, panels, pedestals, arches and plaques, pergolas, colonnades and garden furniture are made in cast gray Bedford stone, granite, sandstone, caenstone and other effects.

We mentioned the vogue of the textured wall as one factor contributing to the decline of plasterwork. Yet rough textures can be produced by plastering materials themselves. Of course, the basic type is the sand-float finish. But within recent years at least three colored plasters have been developed which offer almost as wide a range of decoration as plastic paints and besides have an advantage of economy in both time and cost because the decoration is done by the plaster as a

(Continued on page 90)

Ornament of bold profile is a distinguishing mark of XVII century English plasterwork, the spirit of which is revealed in the ceiling of the residence of Mr. F. M. Magonigle at Atlanta, Georgia. Owen J. Southwell, architect. Courtesy Architectural Decorating Company

Lime gauged with gypsum is today a desired composition where a satin texture and ivory whiteness are wanted. Residence of Mr. H. W. Camp, Washington, D. C. Courtesy National Lime Association

Right—Palmed surfaces, simple mouldings and characterful ornament suggest French Provincial homes. Penrose Stout, architect. Courtesy Architectural Decorating Co.

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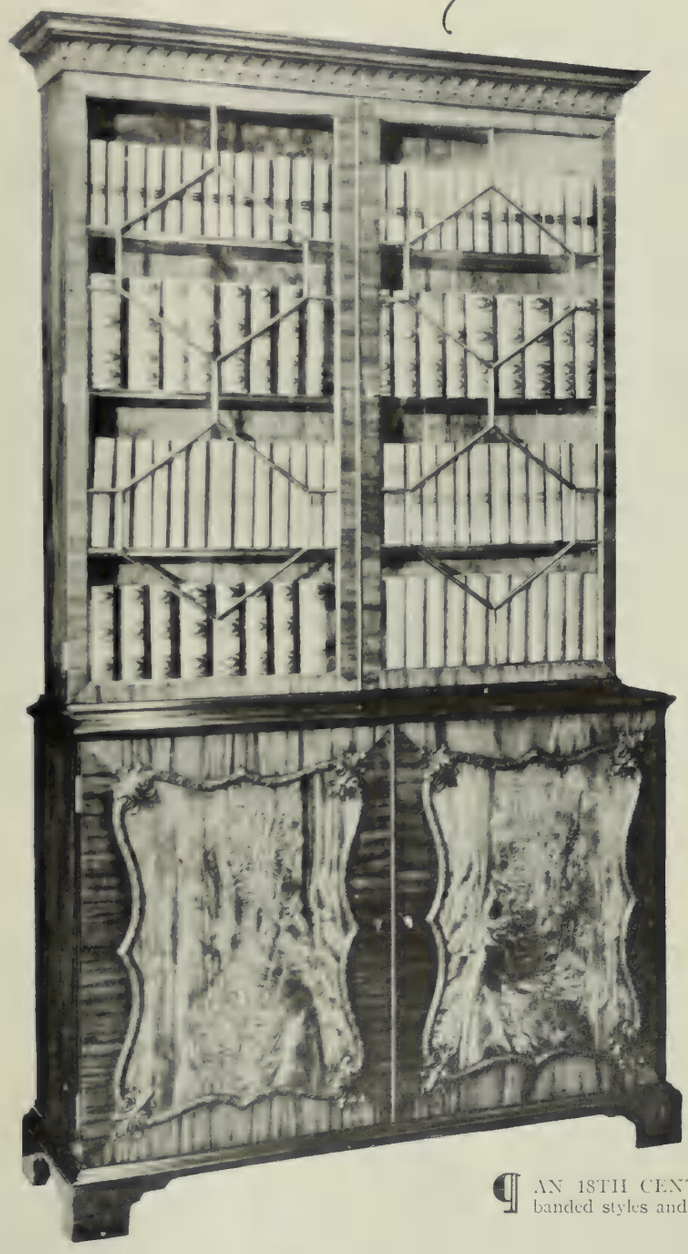

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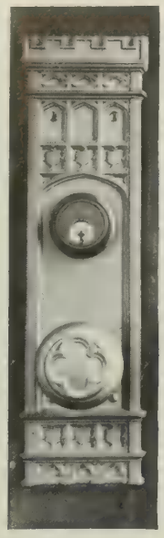
Window and Door Hardware for Summer Interiors

Every Sort of Metal Accessory is Specialized Today in Different Styles of Decoration

By FLORENCE BROBECK



Left—Spanish doorplate, iron or bronze finish. Courtesy Russell & Erwin Mfg. Co.

Right—Gothic doorplate in verde antique bronze. Courtesy Russell & Erwin Mfg. Co.

Below—Curtain rods, brackets and pullbacks in modernistic design in nickel and gray iron. Courtesy H. L. Judd Co., Inc.

Below—The pole, brackets and rings are modern design, in harmony with draperies and furniture. Courtesy Kirsch Manufacturing Co.

IN the increased interest in home building throughout this country there recently has been noticeable a new attention given the smaller arts and crafts which are allied with house design and construction. In the name of safety and health, important improvements have been made in fireproofing, plumbing, heating and ventilating. And in the name of quality many cheap and inadequate building materials formerly in wide usage have been replaced by sounder ones. At the same time the esthetic importance of seemingly minor accessories has been studied and improved.

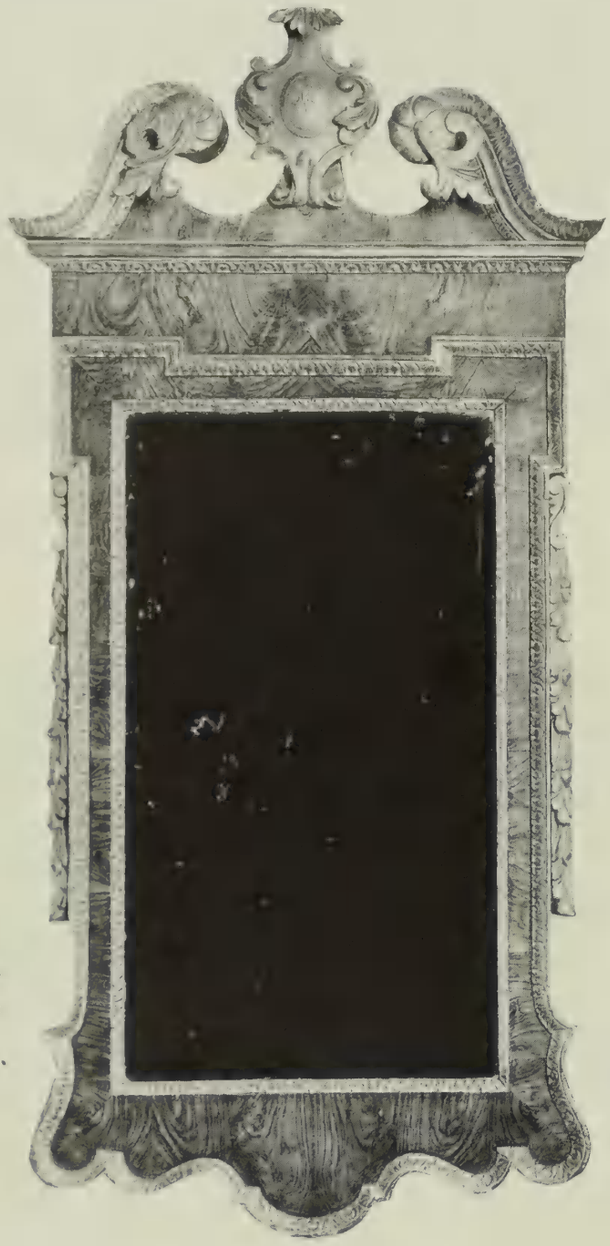
Nowhere is this evidence of better designing and construction in manufacturing more evident than in the window and door hardware now available to the discriminating architect and home owner. There are stylists in today's great hardware companies. Such men in the very best interpretation are those who possess knowledge of design, some talent and considerable skill; they also possess a weather eye—they know what is being done in the building arts, they know the essentials of the current movement in design and its application, they are able to sense the relation of their products to this movement as a whole and, finally, they design hardware with as much sincerity and interest as is shown in the other fields of applied art. They are good craftsmen.

Perhaps there is no one stylist with these combined accomplishments in the great industry which supplies American architects with hardware for the thousands of homes they are building. But it is evident at every architectural exhibition and throughout all interior decorating and building displays that such small items as door and window hardware have been vastly improved in design, that such small accessories as door knobs and plates, window catches and handles, and drapery poles and brackets have lately been the objects of specialized attention from the designers.

These devices are no longer produced in mass quantities without regard for their ultimate use. Many of them are made for the style of Georgian architecture and New England farmhouse architecture which prevails in certain communities. The simple and essentially fine designs of the iron craftsmen of settler days are still wrought by hand and greater numbers of designs copied from Colonial examples are made by the excellent machinery which is the "hands" of modern industry, as has been imaginatively said. It is possible to find in today's hand-wrought hardware the graceful *S* and rat-tail hinges and many others, copies of original iron work made for New England and Southern Colonial doors. Many such original pieces are still to be seen on old houses and barns throughout the country while examples of the smaller cupboard hardware hinges, latches, etc., are to be found on antique furniture. Yet identical copies as well as modifications of these styles, also the heart design latches and hinges for outside doors, the *H* and *L* hinges, fine examples of forged iron turnknobs, lever handles, key plates and dropring handles, rim latch sets of the old curly lock design are made by

Right—Group of Fenestra steel casement windows. Courtesy Detroit Steel Products Co.

ANTIQUE ENGLISH FURNITURE



A Walnut and Gilt Mirror
of unusual quality and size
Circa 1725

Length 4′ 2″
Width 1′ 11″

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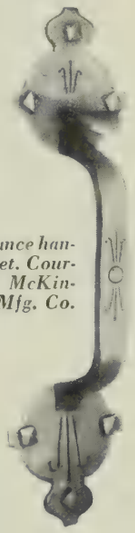
many manufacturers of forged and wrought iron hardware. Such pieces obviously are intended for use on the more simple Colonial farm house, the modified Georgian Colonial and for use in interiors of such houses.

The vogue for the English stucco and half-timber house is well established in many parts of the country. Both the outer door hardware as well as that which appears inside, may be, if the architect and decorator concern themselves with detail, of Tudor inspiration. Such pieces are inspired by ancient oaken doors and the iron-studded and hinged chests of old English halls. Nowhere is this advancement and specialization in hardware design more evident than in the casement windows which are inevitably a part of the English architecture. This gracious and beautiful window was until recently the bane of every housekeeper's existence if her house were thus equipped. The problem of screening, of ventilation, and of curtaining was seemingly without satisfactory solution. Now the improved casement is not only better in appearance but its design provides every answer to the ventilation question as well as simple and effective screening; it also permits smart, beautiful curtaining. There are for example, casements with crank-style, geared adjusters which work with perfect ease and also convenience from inside the window to open it to the desired width, and to hold it firmly without squeaks and moans in just that position as long as needed. These adjusters open and close the window easily and quietly through the screen; when closed the windows are tight and locked from the inside. The screens are rust-proof and the adjusting gear in some instances is of non-corroding bronze — rustless even when used on seaside houses where dampness and salt breezes usually play havoc with hardware.

In other types of casements there are stays which open and close the windows easily. These as well as the windows on which they are used are also rattle-proof, while the windows are shatter-proof and secure no matter to what angle they are adjusted. Either type is admirable wherever the style of architecture demands a casement. In bathroom, kitchen and bedroom where screens are necessary, the crank adjusters which work so easily through the screen without disturbing it are certainly to be recommended. The designers of these casement windows and screens and the several styles of adjusters so essential today did not stop with making (Cont. on page 96)

A grouping of casement windows especially suited to bringing the summer garden indoors. Courtesy Crittall Casement Window Co.



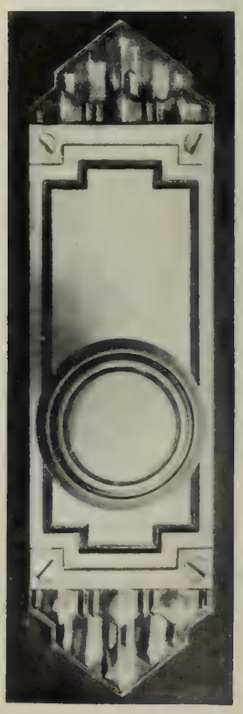
Entrance handle set. Courtesy McKinney Mfg. Co.

Lever handle and drop ring handle in Etruscan design of forged iron. Courtesy McKinney Mfg. Co.

Iron hinges and locks in the old heart design are best suited to Colonial doors, whether for the new or the old house. Courtesy McKinney Mfg. Co.

Below—Doorplate in modernistic design for interior of house. Courtesy Yale & Towne Mfg. Co.

Below—Doorplate in modernistic design for exterior of house. Courtesy Yale & Towne Mfg. Co.



TESTS FOR INTELLIGENT PEOPLE · No. 4

Why *be proud of a scallop shell?*

Perhaps you've never linked the succulent fried scallops which often grace our bills-of-fare with the carved shell characteristic of Queen Anne furniture. The scallop shell was a symbol worn upon the cloak in the 16th century to indicate that the wearer had made pilgrimage to the shrine of St. James in Spain. It became customary for those who had merited the honor to commission a chair-maker to carve this lovely motif upon a chair, and thus the scallop shell found its way into furniture. It is seen at its best in the Danersk bed pictured below.

What is Burled Walnut?

Just as a piece of sand in an oyster shell causes the formation of a pearl, just so some disturbance in the tree brings about the beautiful and rare markings known as burl. In choice pieces of William and Mary and Queen Anne design, burled woods were first employed. Their interesting markings are easily discernible in the headboard and footboard of the Danersk bed shown below.

When Should Headboards Be Framed?

The beauty of burled woods in the headboard or footboard of a bed is greatly enhanced by enclosing the entire panel in a frame, but the craftsmanship involved is too difficult and too costly to be used except in connection with the very finest beds. The great charm which is added by framing headboards and footboards can clearly be seen in the Danersk bed pictured below.

The headboard and footboard of the Danersk Hogarth bed are of genuine burled walnut, framed in solid walnut, beautifully molded. The traditional scallop shell is carved as part of the solid walnut frame. This bed, made by the Danersk colony of Scotch and English cabinetmakers, exemplifies the fine craftsmanship found in all Danersk pieces. Come and see the interesting displays in our showrooms.

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(Continued from page 53)
diaphanous chiffons, transparent painted silks and velvets, rare Chinese embroideries, Kussu tapestries, translucent parchment, leaded glass, frosted crystal and imperishable golden mesh, each lending its beauty to light.

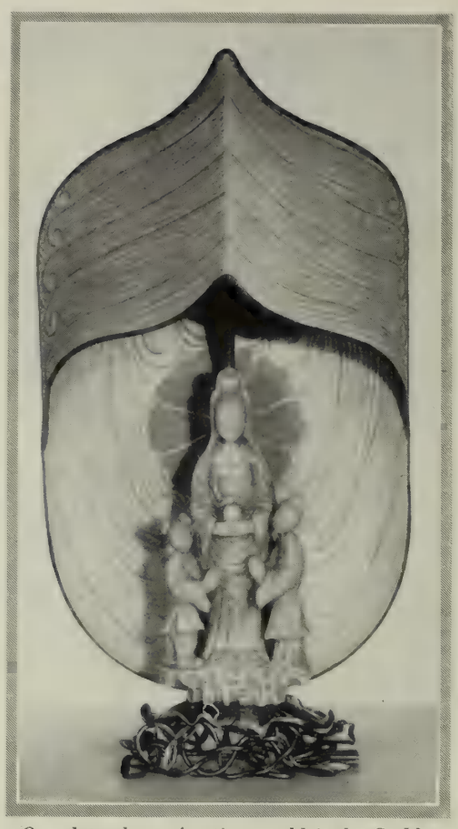
Most of the jade lamps come from ancient collections in China, where jade, the sacred gem, outranks every precious stone, gives protection against misfortune, brings luck and happiness to its possessor, is an insignia

Lamp of carved lapis-lazuli on teakwood base. Matching blue shade with finial of lapis of rare distinction. Courtesy Long Sang Ti

of rank and an offering in Imperial worship. Carved as a dragon, it is the symbol of the Emperor, as a Phoenix, of the Empress. The favorite Chinese figure is Kwan-Yin, the "maternal," with a child, or the "compassionate," with a dove, vase, lotus or magnolia, and usually two attendants. The finials are perforated disks or medallions, butterflies, circles, birds, or Chinese symbols delicately carved from white or emerald jade, violet amethyst, golden topaz, amber, rose quartz, jewelled ivory, coral, cloudy or clear carnelian, turquoise, crystal, malachite, chased gold, silver or bronze to match the standards.

Mounted on a base of elaborately chased gold bronze, the mythical Phoenix, with its long neck and sweeping tail carved from rose quartz of an exceptionally lovely color, makes a beautiful lamp, with its exquisite shade of finely plaited gold chiffon over rose silk, carved finial and drops of rose quartz. A boudoir lamp of rose quartz shading from deepest rose to palest pink shows a smaller Phoenix holding a peony blossom, the plaited shade of rose chiffon matches perfectly in color and both finial and drops are of rose quartz. Equally dainty is a lamp for a dressing table, with a tall, graceful figure of Kwan-Yin delicately carved from pink coral, on either side are love-birds perched on coral branches and the translucent shade of Fei-T'sui jade has a finial of coral love-birds and drops of jade.

A delightful harmony in color



On a lotus base of antique gold is the Goddess Kwan-Yin with boy attendants, in yellow and white jade. Shrine shaped shade painted with traditional lotus flowers. Courtesy Yamanaka

is shown in a lamp of rare amethyst fluorite, lighted from within, showing to perfection the lovely color and delicate carving of birds and flowers. This is mounted on a base of carved wood finished in antique silver and amethyst and is shaded with finely plaited amethyst chiffon, finial and drops are of carved amethyst. Carved from one piece of exceptionally clear, brilliantly polished crystal is a tall covered vase with a row of elephant heads holding loose rings with their trunks. In vivid contrast is the shade of finely plaited cherry red chiffon, finished with silver and cherry ruching and fringe. With all the fire of an opal is a vase of blue carnelian carved with birds and flowers in deep relief and mounted on a base of chased gold bronze. Its finely plaited shade is made of gold chiffon over variegated brocade, with finial and drops of amethyst and rose carnelian.

Carved from Aventurine is a lamp made from an incense burner, with two small lions, "the dogs of Fo," miniature copies of the large lions guarding Buddhist temples, carved on the cover. The shade of Chinese satin in tan color is elaborately embroidered with gay flowers and leaves in green and gold, both finial and drops are of delicately carved green jade. From a block of amethyst quartz shading from purest crystal to deepest violet is carved an eagle standing on a rock sur-

Lamp base of early French porcelain in pastel blue and white. Perfectly matched shade with rosebud finial. Courtesy Iva B. Kempshall

rounded by tiny crystal birds, this lamp is mounted on a base of carved and gilded wood and shaded with orchid chiffon over rosy lavender figured silk, finished with a deep fringe of orchid and amethyst, finial and drops are of carved clear and violet crystal. Shading from palest lavender and bluish white to clear emerald is a covered vase of Fei-T'sui jade of the Chien-Lung period exquisitely carved with birds and branches of hawthorn, a paroquet is perched on the cover. A vase of rose quartz is carved like the temple bronzes and shaded with gold chiffon lined with rose and fringed with gold.

Most interesting is a lamp made from a Sultanabad jar of the thirteenth century, excavated from a tomb of Persia's ancient capital, its original turquoise glaze almost covered with silvery iridescence, the Persian dome shaped shade of chiffon velvet in turquoise and silver has a finial of carved agate. Smiling down the centuries comes the God of Plenty, or Happy Boy, of the Ming dynasty (1363-1643) in Chinese pottery glazed in turquoise and aubergine (the most prized

(Continued on page 86)

Chinese pottery amphora shaped vase, T'ang dynasty, in mottled blue and green, makes the lamp base shown here. Courtesy Roland Moore. Photograph by Carl Klein

We have published a booklet, "THE INTERIOR ARTS OF ROMANTIC ITALIA" *which contains an illustrated story of the great periods and a valuable chart of decorative data that should prove helpful to those interested. It will be mailed on receipt of one dollar.*

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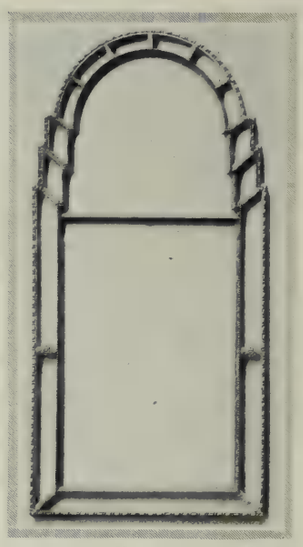
Wall Mirrors in Modern Interiors

(Continued from page 42)



Dome top wall mirror with heavy molded frame copied from an original Queen Anne example with glass in two sections. Courtesy F. J. Newcomb

again seems to have varied the urn and used a shape rather like an egg, this, in turn, developing to the most elegant ornament of the Adam or neo-classic designs.

That wall mirrors had retained their vogue well into the nineteenth century is apparent from the many which follow in the train of the Empire styles of furniture. The principal mirror of that time was undoubtedly that which we now call the "convex". Like others these are also being used in modern rooms though not quite for their original purpose. When they first became fashionable they were intended as much for lighting purpose as for a wall decoration. This explains why so many of them are fitted with candle sconces, and incidentally known as girandoles. And if in these days of electric lighting we do not require these circular mirrors as part

Below: Mirror frame copied from an early example, the center ornament being the traditional tulip flower inverted. Courtesy Shaw Furniture Co.

there is little or no difference between those of the two countries. None the less with the native American mirrors there is often a combination of motifs which would tend to show that while leaning toward the latest style there is an obvious clinging to the forms which belong to the previous period. For example, after the neo-classic designs had fully impressed themselves upon the English furniture and were being adapted here, mirrors would often retain the former plain sawn scroll outline combined with a typical classic ornament above the pediment.

The mention of ornaments as finials recalls the fact there is one that persists throughout the entire eighteenth century. This is the urn, but its shape varies at different periods. At first it takes the outline associated with a drinking goblet, this gradually changing to a squat form not dissimilar to a soup tureen. Chippendale

of the lighting arrangements of an interior, it is but necessary to see a pair in their wonted place and each lighted with four or more candles, to realize the charm which they still have as a wall ornament.

Of those suitable to interiors in the Colonial style there are but few examples that may be regarded as strictly contemporary. Probably the earliest hanging mirrors known in this country were those called "courting mirrors". These, however, are quite small, usually being about eighteen inches by twelve. They are in pine frames and show a decidedly Oriental influence in the curious angles of the shape. Strips of brilliantly painted glass were inset in the sides of the frame and in the top or crest was another glass panel painted with a bouquet of flowers or a scene. Many of these mirrors were imported direct from China and such are superior to those made in New England.

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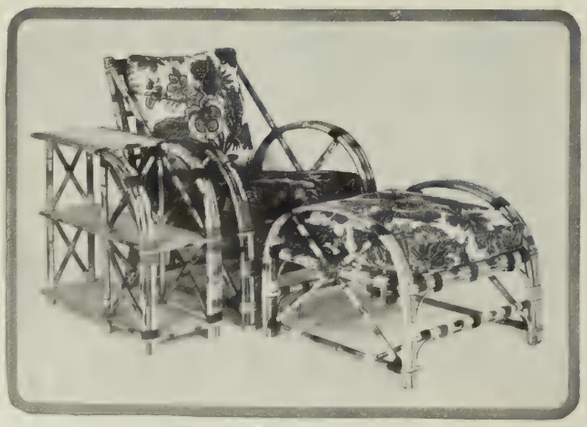

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A portfolio of colored prints and other illustrations will be mailed upon receipt of 20 cents, stamps or coin.

Sons—Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE at 46th Street NEW YORK

Early English Rural Furniture

(Continued from page 49)

Two-tier cupboard with drawers above evolved from the dower chest; the ornamentation is achieved by moldings applied to the panels and split balusters to the front stiles. Courtesy Charles of London

lookout for such a cupboard. In the East Anglian region court cupboards were probably more elaborate than in any other section of England. The carving by the middle of the century had begun to show the results of the European influence on the English craftsmen. The decorations also reveal that the Renaissance styles had almost entirely superseded the Gothic.

Classic moldings were carved around the various edges, finely shaped corbels decorated with foliated designs as well as various meanders all appear with court cupboards found in these eastern counties. There was also a free use of inlay of the mosaic type, this generally being confined to the panels of the doors and with the buffet type along the front of the base. The supports were generally the large carved bulbous knobs reminiscent of the Elizabethan tables for, though we associate this form of leg with the late Tudor period, such examples as now survive are far more likely to date from the early 17th Century.

Similar elaborate carving was applied to the dower chest. Many existing examples of the early 17th Century and a few of earlier date prove this. Some have the strapwork of the Elizabethan period along the frieze, below which are three panels, each decorated with a vase holding a bouquet of flowers. The stiles and rails are carved with the classic guilloche or entwined bands while the horizontal panel which is really the front of a drawer bears the coat-of-arms supported by two mythological creatures doubtless intended for winged dragons.

The use of the dragon is another relic of the late Tudor period. The supporters of the coat-of-arms of Queen Elizabeth were a lion and a dragon in place of the more familiar lion and unicorn adopted by James I and used with the British arms since that time. And the form of this creature with a long scaled tail is found carved on bible boxes and other pieces prior to the 17th Century, generally, too, accompanied by the armorial insignia of the family who originally owned the piece.

One interesting phase of the furniture of this period was the hardware. Locks on chests and other receptacles used for storing valuables were large and clumsy but according to the times offered adequate protection against theft. More often than not the metal work of the lock which was actually the mechanism was inset in a block of wood, this being fastened to a door or inside a chest. If, however, this part of the furniture hardware was rude, there was a gradual improvement in the type of drawer pulls and handles, though examples of furniture dating from the Jacobean period and fitted with these better style metal handles are rare indeed.

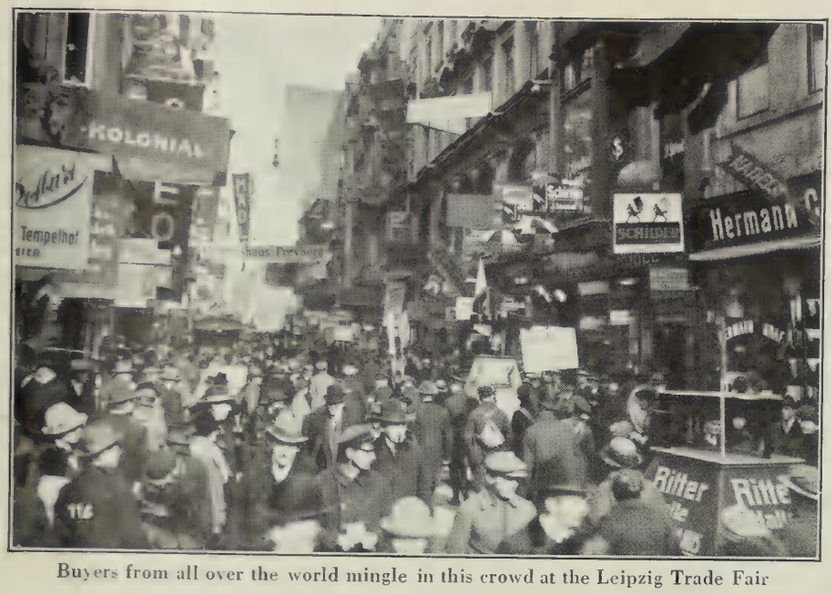
Refectory Tables for Modern Homes

(Continued from page 65)

extension. This method of enlarging the length of a dining table is one of the earliest known and certainly one of the most ingenious. Here again the modern craftsman has been content to follow the arrangement of the sections forming the draw-top, first invented in the 15th Century.

Actually the top of a draw-top table comprises three distinct sections. The two end pull-out pieces are so constructed as to slide under the larger center one and so cleverly is this worked out that one of the end leaves may be pulled out and the other left under the center without in any way disturbing the level surface. The technical description of the construction details of the draw-top would be prolix and then not clear to a layman; but those who are interested in early cabinetwork may follow the ingenuity of our forefathers in the modern reproductions of these tables. It has never been improved upon and remains one of the most convenient forms of refectory tables intended for smaller rooms, because while the top closed may be only five feet long, with the end pieces pulled out it is twice that length.

Consequently they serve as a dining table for a fairly large gathering, yet when not in use may be placed against a wall and become, with a mirror or large painting above, a remarkably attractive console.



Buyers from all over the world mingle in this crowd at the Leipzig Trade Fair

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650 Exhibits of giftware, jewelry, etc.
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730 Exhibits of glass and chinaware
880 Exhibits of toys
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AT the Leipzig Fall Fair, August 25th to 31st this year, the merchandise producers of the world will exhibit the fruits of their art, their ingenuity, their inventiveness and their producing genius. Every Fall the Leipzig Trade Fair is the great clearing house for the world's novelties and staples. What you see at the Leipzig Fair will be in shop windows, everywhere, in a few weeks.

Every year from 175,000 to 200,000 buyers from nearly every important country assemble here. Here they provide for their needs to meet the competition of their local markets. Here they buy the startling and fascinating novelties that are so sought after everywhere. Last Spring more than 2000 American buyers found profit, and pleasure too, at the Leipzig Trade Fair. If you have been here before you won't want to miss the 1929 Fall Fair. If you have not visited it you won't want to miss this opportunity, for here are to be purchased the goods that will be profit-leaders in the next months.

10,000 exhibitors from more than 20 countries will show their wares. Buying is easy and time-saving because products are classified in sections in 66 special feature buildings. You get a chance to see and compare before making a final choice.

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To save you time and money, and to make your trip more pleasant, we offer "A Save-Money Trip to the Make-Money Fair". This gives you 38 days, including the two ocean voyages, of pleasure and profit with all expenses paid, including passage in handsome cabin steamers, both ways, railroad fares, hotels, meals, auto hire, admissions to all places visited and commercial service at the Fair for only $595. The tour provides 3 days in Paris, a day in Cologne, a day on the Rhine, a day in Frankfort, 2 days in Dresden, 4 days in Leipzig and 3 days in Berlin. Then Bremen and home. A wonderful pleasure trip with 4 days for business that will pay a profit on the whole trip's cost.

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Lamps and Lamp Shades

(Continued from page 80)

color) his loosely flowing robes revealing the rotundity of his jolly, prosperous person. Another curious lamp is made from a roof tile, a mounted war god of the Ming period, both horse and rider are in green and gold, the original glaze much eroded from exposure to the weather.

Of all the lamps, possibly the most curious is the white Chinese porcelain goddess seated on a lotus blossom, with nine outstretched pairs of arms, each hand holding a Chinese symbol, the peach of longevity, the lovers' knot, the lotus bud, the parchment scroll and many others. The oldest lamp in this collection is a vase of Chinese pottery of the Han dynasty (206 B.C.—25 A.D.) mounted on a wrought iron tripod base. The original green glaze is partially obliterated by silvery iridescence, the decoration is a raised band of cavorting archaic dragons and the matching shade of chiffon velvet is batiked in tones of green and silver. Two figurines of the T'ang dynasty, excavated from tombs (servants or retainers) corresponding to the Egyptian Ushabiti, are mounted on bronze bases and shaded with drooping pagodas of gold taffeta.

Mounted on a base of old teakwood is a slender pottery jar of the T'ang dynasty in finely crackled cream glaze with four loop handles. This has a lovely fluted shade of green hawthorn gauze finished with fine chenille banding, finial and drops of carved white jade. In biscuit porcelain is a shrine in turquoise and aubergine with seated god and attendants, matching its pagoda shaped roof is a shade of Kussu tapestry showing blue chrysanthemums on a ground of creamy tan, fringed with blue and cream silk, and completed with finial and drops of carved lapis-lazuli. A pair of graceful lamps for a dressing table are made from slender cylinders of white jade carved in open work, these are mounted on square bases of gilded bronze and have square shades of finely plaited peach chiffon, tipped with finials of white jade.

Carved from a single piece of pure white jade is a graceful covered vase with elephant head handles holding loose rings. In open work relief on the vase is a beautifully carved Phoenix standing on a rock, and in the clouds is a coiled dragon in pursuit of the flaming pearl. The cover is a miniature replica of the base, with tiny elephant heads and coiled dragon. The vase is mounted on a carved lotus base and shaded with gold plaited chiffon over soft green flowered gauze, tipped with a white jade finial. Mounted on hand wrought gold bronze is an ivory "smoke bottle" delicately carved in a lacelike design of clouds, sages and fallow deer, its shade of ivory crêpe has a medallion with a design taken from the base and the finial is a carved turquoise, the handles are elephant trunks holding loose rings.

Appropriate for a study lamp is a covered vase of ancient bronze in verde antique, with dragon handles; the decoration, an incised design of clouds, is repeated on the shade of antiqued green crêpe and the finial is a bronze Phoenix. A crowing chanticleer carved from rose quartz mounted on a base of silver inlaid with jade is converted into a beautiful boudoir lamp with a shade of clouded rose satin finished with an amethyst squirrel for a finial and a section of a mandarin chain, for pull chain and drops. From rare chartreuse yellow jade is a beautifully carved figure of Kwan-Yin with attendant, the folds of her robe and floating drapery are exquisitely chiselled and the shade of chartreuse yellow brocade is completed with a finial of carved amethyst. A lovely boudoir lamp has a tiny figure of Kwan-Yin with Phoenix and magnolia carved from green and white jade shaded with green crêpe.

A covered vase of Fei-T'sui jade in rosy mauve and green has handles of elephant trunks holding loose rings and its shade of mauve and green satin has a border design painted from the carving on the vase, the finial and drops are of purple agate and jade. Lighted from within is an eighteenth century vase of white jade, with elephant trunks holding rings, mounted on an elaborately hand carved gold bronze base, this lamp has an exquisite shade of moonlight georgette lined with aquamarine, with finial and drops of carved aquamarine. Fitted as a boudoir lamp is a dainty vase of Dresden china with gay old-fashioned flowers in high relief—roses, zinnias, blue-bells, morning glories, sweet williams and cornflowers in pleasing contrast to the soft white paste of the china; a flower wreathed medallion enclosing love-birds decorates the shade of corn colored silk and the finial is a tiny nosegay.

Resembling a melon in shape, with its greeny gray coloring and white divisional veinings is a pottery vase mounted on a base of natural teakwood. Its tall conical shade of amber silk over silver gray is exquisitely painted with colorful scenes copied from an ancient illuminated Chinese manuscript, in cinnabar red, pale rose, soft gray and tan. Mounted on a base of carved gold bronze is a large, beautifully moulded pottery vase of the Ming dynasty, its shade of crêpe decorated with designs taken from the famous "five color" bowl in the British Museum. In decided contrast to these Chinese designs are the modernistic decorations of scarlet flowers and bright green leaves scattered over the straw colored georgette shade of a lamp made from an urn shaped vase, with a delicate creamy tan glaze.

A graceful flower stem of bright gold bronze, with a blossom in delicate shell pink makes an extremely attractive modern floor lamp, in decided contrast to the sturdy standing lamp of wrought iron, copied from an early American candlestand in the Metropolitan Museum, which takes one back to Colonial days. Reproduced from an old Welsh candlestand is another wrought iron lamp, while a replica of an ancient French candlestand is copied in bronze with silver finish, even to the snuffers and shears attached as they were in olden times. Another lamp is made from a rare old Persian bowl richly inlaid with colored enamels, on golden brown, or blue and white, with shades in harmonizing colors and interesting forms.

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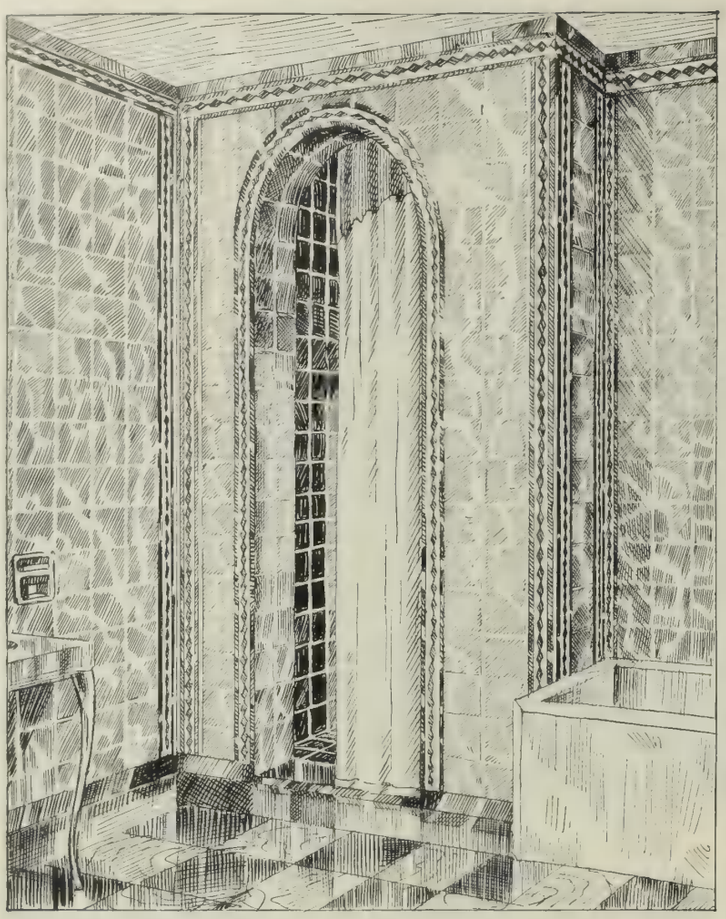

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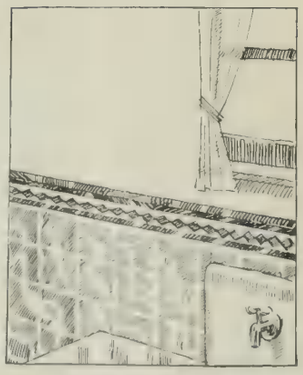

CHROMITE

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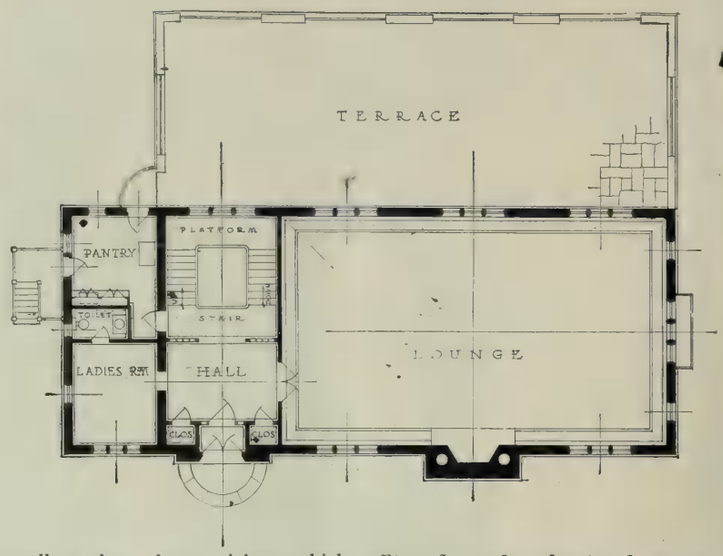
CHROMITE CO., Dept. L, 228 North La Salle St., Chicago

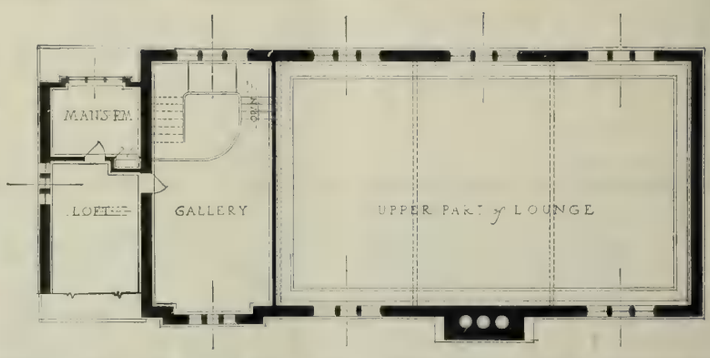
The Sports-Building, a New Idea

(Continued from page 55)



First floor plan showing lounge and terrace and service portion of house

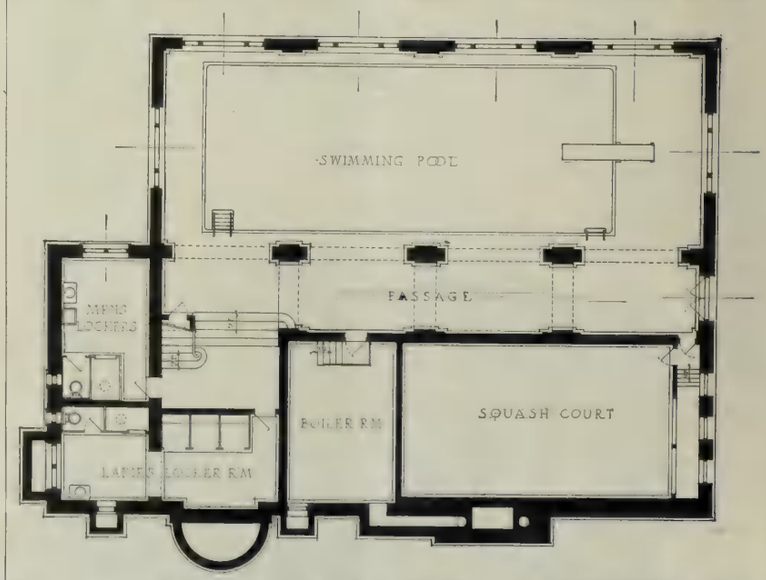
a gallery above for musicians, which is reached by the stairway from the entrance. On this ground floor are women's dressing rooms and a service pantry, with a service entry isolated by itself at one end of the building. One enters the building on this ground floor opposite the outdoor pool and passes through an attractive, panelled vestibule with entrances left into the women's dressing room and right into the big recreation or living room. One looks through the decorative screen separating the vestibule from the stairs and out over the north terrace on the other side. The stairs lead up, as noted, to the gallery overlooking the recreation room, and down to the pool and basement below. From this terrace one sees the setting sun. On the whole, it is an extremely practical and simple arrangement, and is singularly attractive architecturally.



Gallery and upper part of lounge in this uniquely practical sports-house

This basic conception has been carried out in most thorough detail, many points of which are interesting, particularly in view of the novelty of the basic idea.

I have described the outdoor swimming pool and have explained the excellent way in which it has been designed as an architectural feature for the center of the greensward garden that lies between the main house and the sports-building. Otherwise, the outdoor pool is just as carefully designed



Basement with large swimming pool, squash court and the capacious lockers

(Continued on page 97)

THIS OCTAGONAL BATH-DRESSING ROOM

by FREDERICK G · FROST

expresses the Luxurious beauty of REAL TILES

THIRD OF A SERIES *of distinguished rooms, designed with Keramic Tiles . . . by America's leading architects.*

It is one of the marvels of modern life—the bath-dressing room of today, with its perfection of beauty and comfort.

In this delightful combination of bathroom and dressing-room every convenience represents the highest degree of luxury.

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Keramic Tiles—*real tiles*—have made this wonderful development possible. No other material shows such range in decorative units, color nuances, texture, pattern; no other has such innate distinction and beauty as a setting for the bath.

In this lovely bath-dressing room in orchid, gray, and gold, designed by Frederick G. Frost, one feels an exquisite harmony of color and design. The springing arches of the mosaic ceiling, the cobweb pattern of the floor, the dainty octagonal tiled dressing table, are notes of originality that blend in a general air of distinction and elegance. Every point of comfort and convenience has been ingeniously thought out in this beautiful room.

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THE FLOOR PLAN at the right shows how ingeniously every point of comfort and convenience has been thought out in this beautiful room. A bath, a shower, a lavatory with medicine chest, a closet for hats, shoes and lingerie, a divan, a clothes closet, and a toilet are set harmoniously in the eight sides of the room. English drawers line the entrance. The dressing table in the center of the room has an adjustable mirror which can be opened into three wings.

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How's this for a hot-weather dinner?

One of these evenings, when you're exhausted from the heat and nothing tastes good, how would you like to sit down to a dinner like this? An ice-cold fruit cup, jellied chicken and ham, a salad of crisp lettuce with a stuffed tomato in aspic. And, for dessert, a strawberry sundae.

Tempting, isn't it? And so pleasantly easy to prepare. All the real work can be done in the cool of the morning. Then your General Electric Refrigerator will do the rest.

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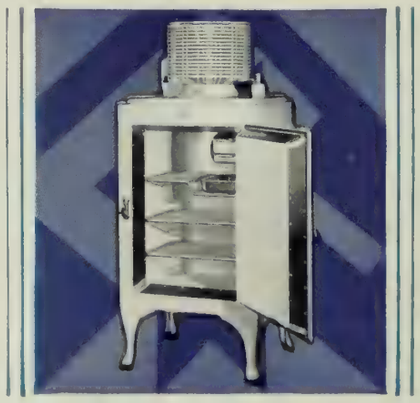
Fifty degrees is accepted by scientists as the "danger point" in the preservation of food. When the temperature rises even a degree or two above that, bacteria multiply, foods become unsafe to eat...a positive menace to health. In the General Electric Refrigerator the temperature is *automatically* kept several degrees below fifty—always.

Countless superiorities give the General Electric Refrigerator its outstanding position . . . an hermetically sealed, dust-proof mechanism, mounted on top ...an accessible temperature control ...a new standard of quiet operation ...no oiling...no troublesome machinery...simplified installation...no radio interference.



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Now General Electric offers an *all-steel* cabinet! Beautiful. Non-warping. Strong as a safe. The new *all-steel* cabinet and the hermetically sealed mechanism combine to produce what we believe is the finest refrigerator ever made.

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A special section of the Cossé Showroom, completely furnished with suitable accessories, has been set aside for the purpose of arranging such groupings for decorators and their clients. Boudoir, sitting room, study and dining room settings can be created for inspection on brief notice.

One such model chamber is pictured herewith. Many other combinations may be made from the Cossé Collection.

Additional illustration plates and detailed information may be obtained from your decorator.

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A QUEEN ANNE CABINET, lacquered in old cream color, with detail exquisitely executed, is mounted upon a base of gilt and walnut. The harmony of color between the lacquer and the walnut is one unusual feature of this piece. The dimensions are as follows: height 5' 3¾", width 3' 1", depth 1' 7".

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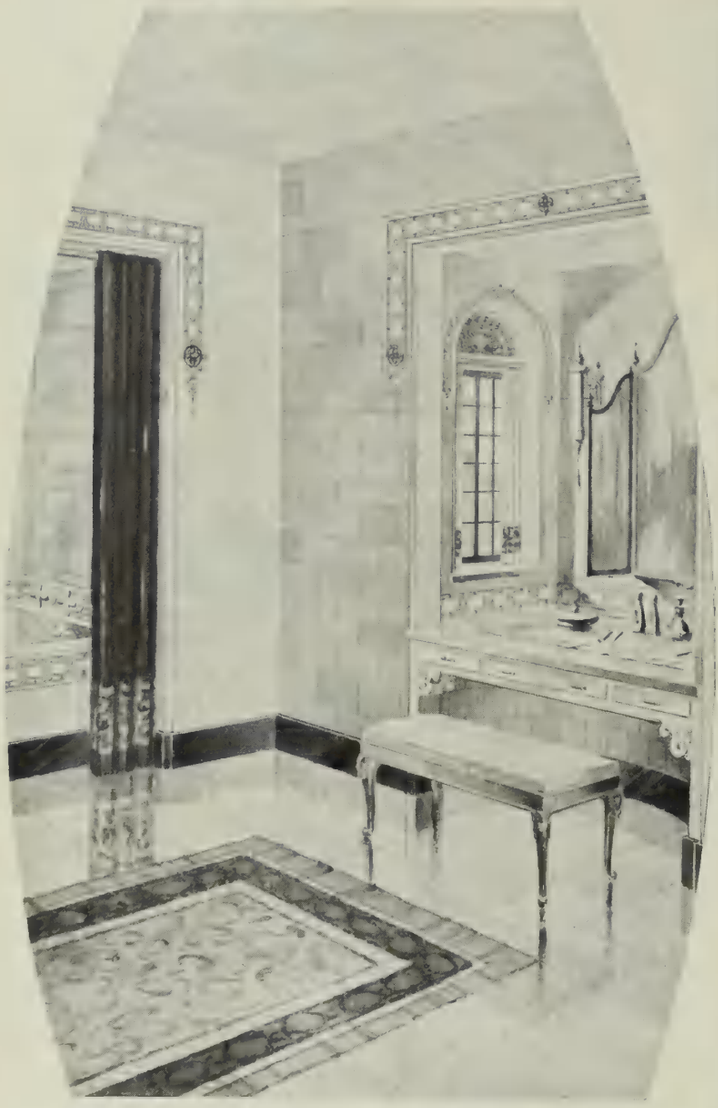

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Building and Equipping Your Home

(Continued from page 74)

Modelled in place on a gable appears this conceit reminiscent of old cottages in south England. Eschweiler & Eschweiler, architects. Courtesy Plastic Products Co.

part of the construction-process. These are prepared in as many as sixteen standard colors, so that any effect from a monotone or duotone to a polychrome can be obtained. Such plasters can be applied in any texture. If rapidity and economy are not strictly necessary, lime putty is an equally flexible finishing medium, though color must be added by painting after the wall is thoroughly dry and hard, in whatever tint is desired.

Lime and gypsum plasters also are the proper base-materials for the making of artificial marbles, caenstone, travertine and scagliola. When the artisan put to this work is more than a mechanic and when the methods that have been developed through centuries are relied upon, the results are entirely satisfactory. For the finest work of this sort, Keene's Cement is the best material. It is the hardest, densest and whitest form of gypsum. While ordinary gypsum plasters are non-hydraulic—lime plaster is better than they if a severe moisture-condition is likely to be encountered—Keene's Cement is exceptional in this regard. For this reason, it is frequently used in bathrooms and other chambers where an impervious surface is necessary. And the fact that it can be polished to a lustre almost like marble suggests its use where singularly fine effects are desired.

So it will be realized that plasterwork deserves respectful consideration from modern builders and that contemporary work in the medium need not be unworthy of its splendid tradition. Perhaps we can appreciate the better its genuine character and the opportunities it affords to the sensitive designer from this conclusion by one of the two recent English historians of plaster:

"It is intensely sympathetic," he wrote; "it is intensely susceptible to every touch received from the hand of the worker, and for this very reason no pains should be spared in the effort to make it seem to deserve its place in the buildings which we erect. It can be modeled, cast, incised, colored, stenciled or stamped with equal freedom, from the size of a cameo to the vastness of a dome. It may be set as a jewel, or it may be applied to the façade of a palace."

Unquestionably the modernistic note will appear in plaster decoration. No type of decoration has ever made greater demands on its background and its accessories. Although some of the decorators to-day are proving quite charmingly that the modernistic ideal will, if handled tenderly enough, cooperate with certain of the old periods which we are accustomed to isolate in their presentation, still in the main, the modernistic furniture demands modernistic background, modernistic fireplaces, window decoration, ceilings, floors, etc. For this reason a type of the newer period

The use of an interesting material is shown for the reproduction of tile, marble-effects and stone-finishes, from a residence in St. Louis. Klipstein & Rathman, architect. Courtesy Best Brothers Keene's Cement Company

(Continued on page 94)

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The *Basement-Fed Kernerator* for your home already built, costs about the same as the portable gas-fired incinerator of half the capacity, and provides abundant room for not only garbage and combustible waste, but all rubbish and non-combustibles like tin cans, etc. as well — and which nothing less in size can conveniently dispose of.

Send for booklet, "The Sanitary Elimination of Household Waste."

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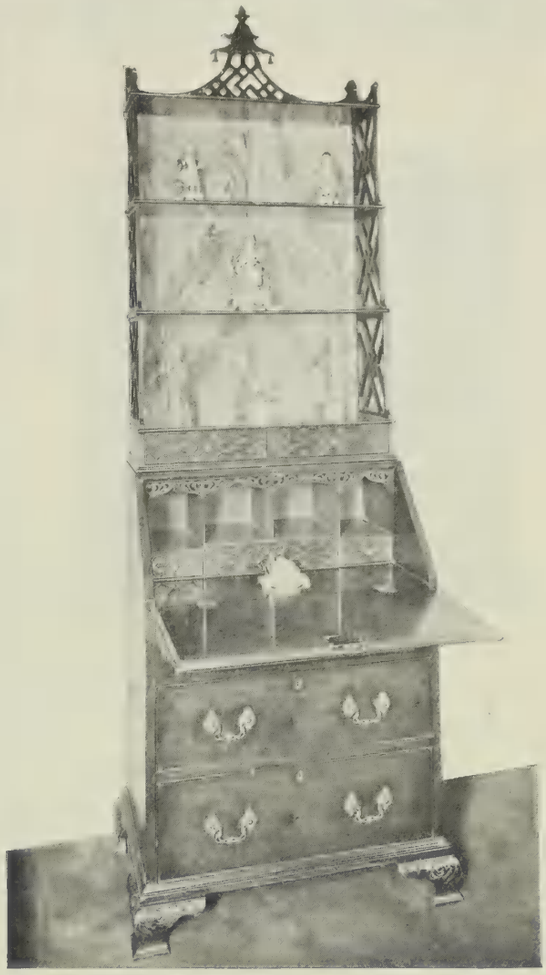

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Cool Modern Summer Fabrics

(Continued from page 62)

A modernistic design in various tones of silver, lead, aluminum, flesh, écru, sage, electric-gold and champagne. Courtesy Cheney Brothers

a suitable modernistic sheer fabric is available.

Some of us prefer to abandon glass curtains in summer, and to use cool lengths of drapery to take away the too-bare effect. Others prefer the opposite scheme. They omit draperies and choose only glass curtains. But certain houses demand both and for all of these the drapery materials to which interesting modern patterns have been applied are widely available this season. In drapery linens of slightly heavier than casement curtain weight there are exceptional patterns in geometrical as well as floral and animal effects, the traditional coolness of this fabric emphasized by silvery grays, northern blues and other cool tints. These have been used on many of the better types of modernist reed, wicker and fiber furniture suitable for house or terrace or a beach pavilion.

Heavier fabrics of manufactured silk and cotton in combination or of mohair are also popular for the coverings of summer furniture as well as for use at windows. Colorings in these run to brilliant orange and blue, also bright, summery greens, yellows and magenta.

A few rayons in modern design have been treated for water-proofing and to see them is to immediately select them for use in seaside cottages, where moist, salt air especially at night, is known to play havoc with the fabrics. These treated textiles also make ideal cushions for garden furniture where unexpected showers might otherwise ruin a fabric, and for terrace furniture and beach chairs as well. Obviously they are appropriate for the smart little cabana, the club lounge or the summer cottage where in spite of warning cries, a dripping bathing suit makes its appearance and plumps itself down upon a sofa or across a chaise longue.

Yellow Celanese voile at the window and yellow Celanese taffeta for the couch spread, in the home of Mr. H. F. McComber at Garden City. Nancy McClelland, Decorator. Photograph by Mattie Edwards Hewitt

The small water craft which are increasingly popular with landlubbers call for cushioned seats and little curtains to smack in every breeze, while the more elaborate boats with cabins and lounging decks and a dining salon, likewise demand modern treatment in many instances; perhaps frequently with an owner who is not yet considering anything modernistic for his home. The sturdier textiles preferably water-proofed are of course best suited here and instead of the cool color effects demanded in the house, some bolder ones undeniably gay should be chosen for any craft putting out to sea under a summer sun—or moon.

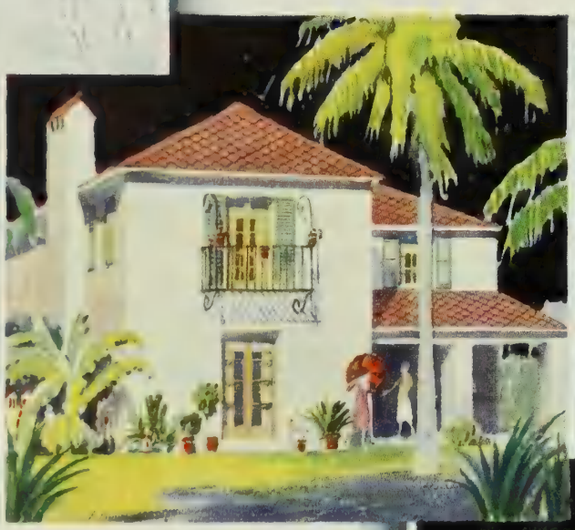
Glazed chintzes and oilcloth fabrics must not be left out of the summer decorating scheme for both are so admirably suited to certain uses. The oilcloths combine effec-

(Continued on page 94)

Ice and snow have no more effect on J-M Asbestos Shingles than on granite. Impervious to weather, unburnable by fire, they make a roof which everlastingly ends roofing expense

Weather will *never* wear them out

On new houses or old, J-M Asbestos Shingles are everlasting



The most intense tropical sunlight is merely pleasant warmth to J-M Asbestos Shingles, which are not harmed by white heat of a furnace.

Spring showers or summer thunderstorms serve only to brighten the charming colors of everlasting, fireproof J-M Asbestos Shingles.

EVERLASTING is a strong word. Yet you can truthfully call your roof everlasting if it is made of Johns-Manville Asbestos Shingles. To produce this roofing, unburnable asbestos and cement are blended under terrific pressure into monolithic stone shingles. No natural rock can be so free from splitting, so completely impervious to fire. These sturdy Asbestos Shingles have the further advantages of colors to meet every requirement, and absolute uniformity of quality in every shingle.

Consider what these points mean to you in protecting and beautifying your own home.

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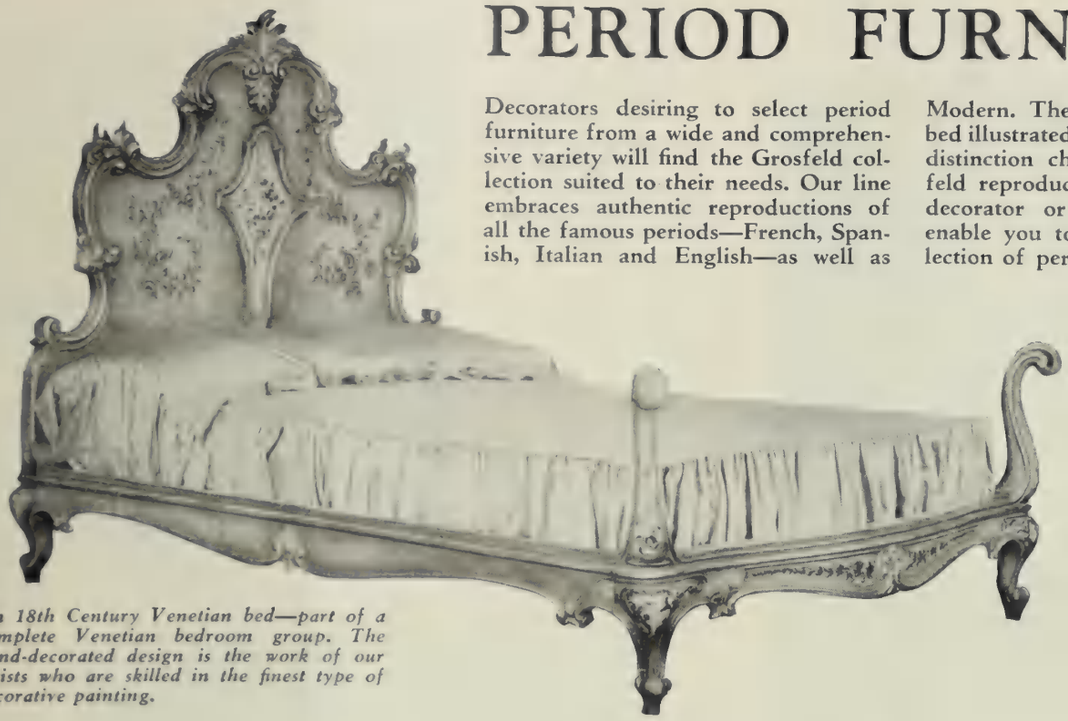

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An additional service for decorators—a department which will submit sketches and suggestions for special work or unusual pieces.

Ornamental Plaster

(Continued from page 90)

in decoration is bound to find its completion in plasterwork, in ceilings, in fireplaces, in garden decoration. In fact, ornamental plaster will move up to meet this curious modern environment, just as it in the past has produced what was necessary for the interesting Tudor, Spanish, Elizabethan and Georgian house. The chances are that this newer type of decoration in plaster will at first, at least, appear in very simple forms. The ornate quality of old English and Italian period rooms, even in new designs, will have no place in the severer modernistic atmosphere, where squares and cubes and triangles dominate.

Hydrated finishing lime is susceptible of virtually any textural treatment. Courtesy The Ohio Hydrate & Supply Co.

A coffered ceiling, combined with mouldings and textured planes on which color is applied over gypsum plaster, in one of the rooms of the Buffalo Park Club. C. C. Wendehack, architect. Courtesy Certain-teed Products Corporation

As has already been said, ornamental plaster is taking its place in the architectural and sculptural displays in many of the loveliest small gardens as well as the great estates, and it has especially been developed in wall fountains, pool margins, bird baths, low benches and settees, jars and flower boxes. The most interesting of these are made to conform to the particular type of the house and garden—Spanish, Italian, French. I think as yet it has not been fully realized what fine spots of decoration the artistic use of plaster can furnish for gardens on the north side of the house or near the sea or in rather densely shaded spots where the contrast of green and white can take the place of a profusion of flowers.

Cool Modern Summer Fabrics

(Continued from page 92)

tively with patterns in the modern spirit and with textiles rather coarse in nature. They appear gayly in summer cottage kitchens as well as on porches, terraces and in the pleasure boat. Smart use is made of them as valances when a modern pattern fabric hangs below as the drapery. Or if used as furniture cushions especially in reed and fiber chairs and sofas, brilliant modern fabrics piped with oilcloth have a most convincing air of being waterproof and durable and appropriately placed.

Flat little pads of oilcloth are excellent to use on metal garden furniture, as well as on the terrace steps and the stone seats in the garden. No harm comes to such cushions if left in rain and sun for they are waterproof and the colors are miraculously fast as well as in great variety. Combinations of several colors in oilcloth may be cut and combined in modernistic effects for summer chair coverings and table covers for terrace bridge or luncheon, and for the dozens of little mats needed around the house in summer on which flower pots and vases, the iced beverage pitcher and gardening baskets are to be placed. They spare the furniture, cost little and are smart additions to the decorating schemes. The glazed modern chintzes suggest themselves for drapery as well as slipcovers; they are cool to look at and cool to the touch although there is a dearth of modernist patterns as yet in this kind of fabric.

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This bedroom group represents the purest type of furniture of American origin

"The Plymouth"

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from heirlooms of the Pilgrim Century

Reproduction of a table in the Metropolitan Museum, a gift of Mrs. Russell Sage

In such beds as these the Pilgrim fathers slept

A beautifully proportioned modification of an early highboy formerly owned by Wallace Nutting, the collector

Lovers of Early American furniture will find joy in this quaint and charming group for the bedroom. The care and fidelity with which every piece has been made will satisfy the most critical and well-informed taste. A console table given by Mrs. Russell Sage to the Metropolitan served as a model for color finish and hardware. Besides the four pieces shown, the group includes a paneled bed, a tilt-top table, a chest, a toilet table and mirror, a night stand, bench and chair.

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Under Cover

Buying Antique and Modern Furniture in Paris. *Illustrated. By Thérèse and Louise Bonney. Robert McBride & Co.*

This is a small book but packed with meat for those who go to Paris antique-hunting instead of wasting their time gaping at Napoleon's Tomb or squandering their money at Henri's bar.

Paris is a centre celebrated not only as the place in which to buy the ancient arts of the Continent but as the world-gallery in which are being exhibited the finest examples of the modernistic movement, the atelier in which they are being originated. This book, the work of two authorities in the arts—the new as well as old—and in that of shopping as well, tells you where to find and purchase to the best advantage the period furniture and tapestries from the famous looms of France and Belgium. Nor does it overlook the minor treasures of the past from Spain, Italy and Germany, such as candlesticks, mirrors, statuettes, velvets, etc. Quite as important, it draws attention to the craftsmen who are making history in the development of fascinating, unstereotyped forms and materials, and tells where these may be seen. More than this, it is an inviting exposition—in both senses of the term—of this modern trend in decoration, and a masterly attempt at evaluating the best that is being produced in its furniture, textiles, lighting fixtures and other articles indispensable to the household.

Whither Mankind? *A Panorama of Modern Civilization. Essays by Van Loon, Bertrand Russell, Emil Ludwig, Havelock Ellis, Lewis Mumford, Carl Van Doren and Many Others. Edited by Charles A. Beard. (Longmans, Green & Co.)*

This tremendous question—about which I believe we are all in the dark—has been an open one since Cain hit Abel over the head. I find that these scientific and philosophical gentry bring us no nearer a solution. But it all makes interesting reading if you no longer care for Conan Doyle, Aldous Huxley, Cabell or Anatole France. From this book I found out much about our "tendencies", but Whither?—*quién sabe?*

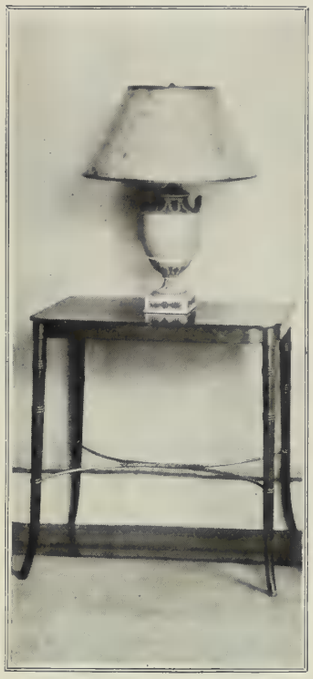
The Year-Book of Japanese Art (1927). *The National Committee of Japan on Intellectual Co-operation, Tokio, Japan. Illustrated.*

This is an invaluable annual for those interested in Japanese art. It is a history of the exhibitions and art museums, their additions for the year, with magnificent plate reproductions. In some of them the West has made slight inroads. There are hints of Degas and Cézanne here and there. But, in the main, it is all Japan at its oddest (to us) and its best.

Shades of Our Ancestors. *American Profiles and Profilists. With Illustrations. By Alice Van Leer Carrick. (Little, Brown & Co.)*

An authoritative and comprehensive study of the art of the silhouette in America written by one renowned as a lover of this art. A profile is always a curiosity sharpener. These illustrations whet the appetite for the full face.

INTERIOR DECORATIONS



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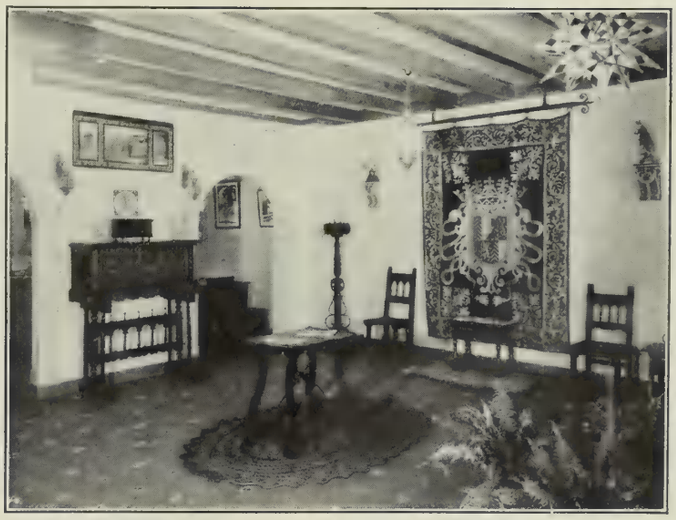

Partial view of Spanish Government Tourist office at 695 Fifth Ave., New York City. All furniture, tiles, rugs, lighting fixtures and decorations were selected from our stock of Spanish importations.

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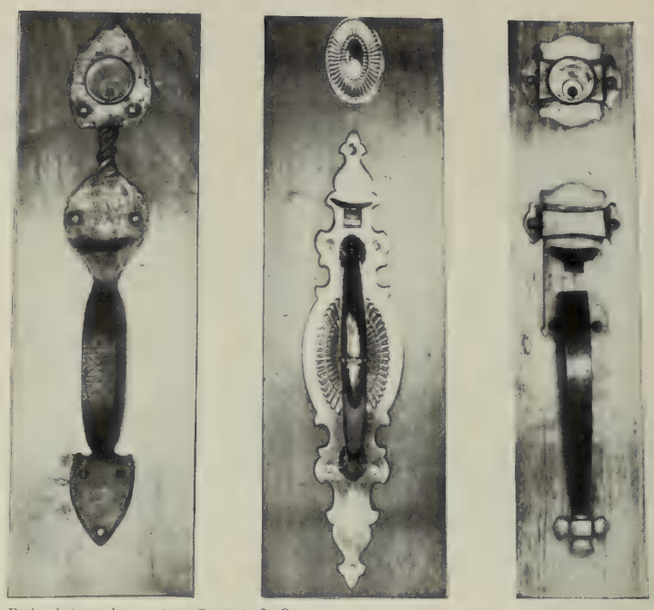
Hardware for Summer Interiors

(Continued from page 78)



Both photographs courtesy Sargent & Co.

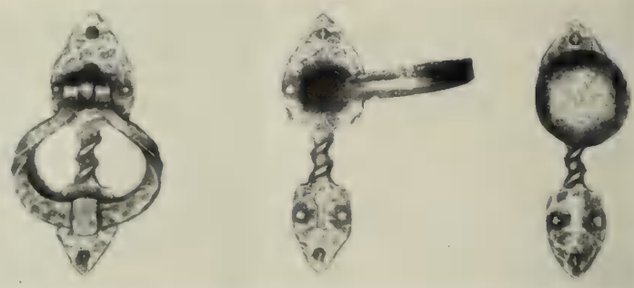
Entrance door handles and locks in white bronze, brass and iron, new in design and interesting in ornamentation

them practical and rust-proof; they have, to use a much overworked word, styled their windows to suit the many types of structures in which they are to be used.

Other types of window hardware are likewise designed for different styles of buildings. The well established interest in Spanish architecture in California and Florida has brought forth beautiful examples of iron work for use on outside doors, porches, terraces and in patios, as well as many essential and interesting devices for interior use. Quite properly such work is inspired by antique examples of Spanish and Italian iron craftsmanship, but to meet American demands the designers have simplified and lightened these styles or in other ways modified them to our uses.

The home builder will also find iron grilles for windows and interior doors, and besides lighting fixtures and door and window hardware, there are drapery rods in the same feeling. The manufacturers of drapery hardware, seizing upon the exposed rod which is almost essential with draperies in the Spanish interior, have devised door and window fixtures of exceptional charm. Some of these are equipped with polychrome or gilded finials after the manner of very old Spanish ironwork. Also there are some gaudy examples which are in the worst possible taste and which like garish velvets and cretonnes, should be passed quickly by. The Spanish iron rod even when a decorative part of the period interior should not be too much in evidence; it is a detail of the decorating scheme; not one of the most important objects in the room. But small as its rôle seems to be, it is important that the rod be styled to this kind of room.

The movement in applied design which is peculiarly of this age and which continues to be described as modernist, has also influenced hardware. Door knobs and plates, window and drapery devices are echoing the motifs of fabrics and furniture. Or the outline of a great skyscraper may be found in the metal plates on its doors. The gleam of silver or bronze, the variety of textures possible with chromium, nickel, aluminum, iron, brass and many alloys lend themselves so well to the varied decorative moods of the day.



A lock set of white bronze hardware which retains its wrought iron finish forever, appropriate for both exterior and interior use

Besides excellent keyplates and door knobs in the modernistic styles, drapery hardware has been quick to make a place for itself in this style group. As in other period styling of drapery hardware, however, there are some glaringly bad examples of "modern" hardware; exaggerations in design and coloring which would certainly do a great deal to detract from an otherwise well planned and serene room. The window hardware in the best modernistic interiors is almost negligible as a contributor of decorative motif; rods, poles, rings and finials are of unadorned metal or painted wood. In rare instances where the window is unusually important in such an interior a decorative motif in the curtain fabric may sometimes

(Continued on page 99)

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Because it will give you the great satisfaction of having absolute knowledge of what is genuine and what is correct in every period and every style of furniture and decoration.

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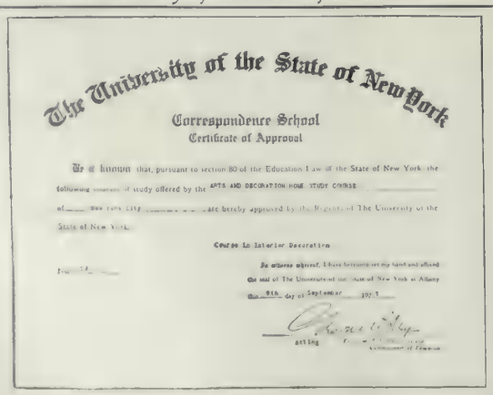

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The Sports-Building

(Continued from page 88)

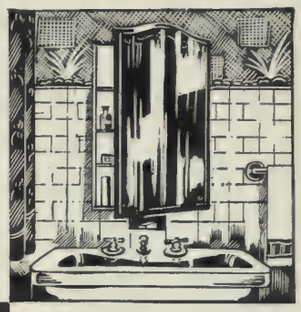
to meet the practical needs of a swimming pool—and extremely rigid are the standards set for it—as is the indoor pool. It has the same "scum" gutter, used for overflow and as a convenient hand-grip for swimmers, also the same spring-board at one end and the bronze ladders. In addition, this outdoor pool has an unusual and sensible detail: this is the bronze open-wire screen which closes off one corner of the pool at the shallow end, where small children may frolic without danger of straying off into deep water.

The simple, finely proportioned Elizabethan architecture of the exterior is most effective. The walls are generally a light buff-colored stucco, relieved with details of dressed limestone, in the enframement and mullions of the windows, the chimney details and the front entrance gable. This limestone has a tawny-colored pitted surface, like Travertine. The stones of the window enframement and mullions extend straight through the wall and they appear to good. effect in the interior of the recreation room as accents in the stucco walls.

The roof is richly variegated slate, of "antique" effect, its tones ranging from a pleasant brown, through yellow, to green and purple. The windows are metal casements of fine workmanship. The panes are leaded glass, made by a noted maker of church windows. Some of the panes are actually antiques, as are also a number of the beautiful rosettes in the great windows of the living room, which make fine bull's-eye accents of glowing color in this room. The metal work of gutters and leaders is lead. When one has noted the brick tops of the big chimney and also the slate paving of the terrace, matching approximately the roof slate, the description of the interesting points of the exterior is complete.

Indoors, the effect is no less delightful. What a splendid place for festivity! It can take care equally well of a small gathering or a huge crowd. In good weather there is but slight chance of a "frightful crush" because the throng of visitors can overflow into the garden. The entrance vestibule has been mentioned. It has an oak plank floor, and a panelled wainscot of oak reaching to the ceiling, which is a delicate geometrical design in plaster. The oak has a fumed finish, antiqued. The stairs have an ornamental iron railing, which is continuous, without newels.

The swimming pool downstairs is a cheerful, well-proportioned room, with plaster walls and ceiling. It measures 50′ x 21′. Its general color is sea-green, in two tones, the ceiling being lighter than the walls; this sea-green is contrasted with the black-and-white delicate basket weave pattern of the tile floor, made of non-slip ceramic tile. The tile lining of the pool is white, but it takes on a slightly greenish tint from the water in it. The lines that mark off the swimming along the bottom of the pool are black. The screen gutter is of the same sea-green shade as the walls, and the border above it and the numerals are constructed of black tile. Other touches of black, which, when applied judiciously, often adds just the needed accents in an interior, are seen in the nubian black tile base along the walls, and in the risers of the flight of stairs. The treads of the



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The Sports-Building

(Continued from page 97)

stairs have the same fine black-and-white basket weave patterned tile as the floor. Other excellent touches are the bronze radiator grilles, the white Italian marble benches, the wicker chairs, designed especially by Mr. Hiss, and the potted palms—altogether a most comfortable, charming, yet simple effect. The wicker furniture and its fabrics have a variety of color with blue, green, yellow and red predominating.

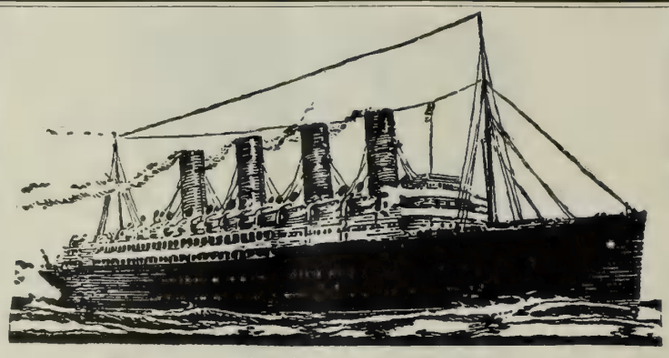
Both swimming pools have the usual system of mechanical sterilization and of recirculation of warm water. This last is a very bare statement of what is really a most important and complicated part of swimming pool design. That is its sanitary and its rather elaborate plumbing engineering, to describe which would require a separate article in itself. Here it must suffice to call attention to the necessity of highly specialized technical skill in all the details of such a sports-building, not alone for the pool, but including also any service arrangements, and the extremely special design and construction of squash courts, particularly as regards floor, walls, ceiling and lighting.

Finally one comes to the splendid big recreation room, the architectural feature of the whole building, resembling, in its great hammer-beam open ceiling of oak, its panelled end with musicians' gallery above, its tall mullioned windows and huge fireplace, the old baronial halls of Elizabethan England. In order to facilitate dancing, the flooring is laid in strips, and the length of the strips are turned at the corners in a somewhat hexagonal form, so that, in dancing around the room the dancers' feet may move always with the grain of the flooring. The oak ceiling has a "fumed" antique finish, against which the decorative hand-wrought lighting fixtures stand out as richly decorative accents. The walls are a warm buff, hand-finished plaster of a rough texture, somewhat lighter than the stone details of the windows. A combination of solid substantial furniture, used for lounging, and of lighter wicker furniture that is easily moved about or used for cards, or other purposes, completes this exceptionally excellent room.

All the decorating and furnishing was done by Mr. Hiss.

The rugs in this room, in the women's dressing room, and in the hall are braided, in basket weave pattern, forming square units, and the units laced together to make a complete rug. The hall rug is a soft red and the rug in the dressing room is yellow, matched with the yellow chintz curtains having ruffled valance and borders. The curtain materials in the living room were specially designed, in consultation with Mr. Hiss, and are called the "Tree of Life" design. The colors of the wicker furniture in this lounge are similar to that in the pool, and the rug is a greenish blue. The room is 50′ x 30′, and 30′-0″ to the ridge of the ceiling.

It would not be easy to surpass this building. In the precision and imagination of arrangement, the completeness and mechanical perfection of its equipment, and the interest and harmony of design and furnishings—the architects have set an exceedingly high standard for this new type of sports-building in a large country estate. How far will the idea spread?



Trans-Atlantic Sailings
August
COURTESY OF FRANK TOURIST CO.
542 Fifth Avenue, New York City

EASTBOUND FROM NEW YORK

Date	*Day*	*Hour*	*Steamer*	DESTINATION: Via
Aug. 1	Thur.	7 p.m.	*Dresden*	BREMEN: Cobh, Cherbourg
" 2	Fri.	Midnight	*Carmania*	LONDON: Plymouth, Havre
" 2	Fri.	11.55 p.m.	*Saturnia*	TRIESTE: Azores, Lisbon, Naples
" 2	Fri.	3 p.m.	*Paris*	HAVRE: Plymouth
" 3	Sat.	5 p.m.	*America*	BREMEN: Plymouth, Cherbourg
" 3	Sat.	11 a.m.	*Oscar II*	COPENHAGEN: Oslo
" 3	Sat.	noon	*Drottningholm*	GOTHENBURG
" 3	Sat.	noon	*Patria*	MARSEILLES: Bost., Pal., Nap.
" 3	Sat.	3 p.m.	*New York*	HAMBURG: Cherbourg, Southampton
" 3	Sat.	12.05 a.m.	*Statendam*	ROTTERDAM: Plymouth, Boulogne
" 3	Sat.	noon	*Cameronia*	GLASGOW: Londonderry, Liverpool
" 3	Sat.	11.30 a.m.	*Albertic*	LIVERPOOL: Boston, Cobh
" 3	Sat.	1 a.m.	*Arabic*	ANTWERP: Plymouth, Cherbourg
" 3	Sat.	11 a.m.	*Minnewaska*	LONDON: Cherbourg
" 3	Sat.	1 a.m.	*Majestic*	SOUTHAMPTON: Cherbourg
" 3	Sat.	11 a.m.	*De Grasse*	HAVRE: direct
" 7	Wed.	Midnight	*Berengaria*	SOUTHAMPTON: Cherbourg
" 7	Wed.	11 a.m.	*Pres. Harding*	BREMEN: Plymouth, Cherbourg
" 8	Thur.	2 p.m.	*Muenchen*	BREMEN: Cobh, Cherbourg
" 8	Thur.	3 p.m.	*Thuringia*	HAMBURG: Cobh
" 9	Fri.	Midnight	*Tuscania*	LONDON: Plymouth, Havre
" 9	Fri.	.....	*Buenos Aires*	BARCELONA: Cadiz
" 10	Sat.	noon	*Conte Grande*	GENOA: Gibraltar, Naples
" 10	Sat.	12.05 a.m.	*Veendam*	ROTTERDAM: Plymouth, Boulogne
" 10	Sat.	11 a.m.	*Scythia*	LIVERPOOL: Boston, Cobh
" 10	Sat.	11 a.m.	*Kungsholm*	GOTHENBURG
" 10	Sat.	noon	*Stavangerfjord*	OSLO: Bergen, Stavanger
" 10	Sat.	11 a.m.	*Frederik VIII*	COPENHAGEN: Christ., Oslo
" 10	Sat.	1 a.m.	*Minnesota*	LONDON: Boulogne
" 10	Sat.	1 a.m.	*Olympic*	SOUTHAMPTON: Cherbourg
" 10	Sat.	11.30 a.m.	*Adriatic*	LIVERPOOL: Cobh
" 10	Sat.	1 a.m.	*Lapland*	ANTWERP: Plymouth, Cherbourg
" 10	Sat.	3 p.m.	*Deutschland*	HAMBURG: Cherbourg, Southampton
" 14	Wed.	11 a.m.	*Rochambeau*	HAVRE
" 14	Wed.	11 a.m.	*Pres. Roosevelt*	BREMEN: Plymouth, Cherbourg
" 14	Wed.	.....	*Cristobal Colon*	BILBAO: Vigo, Coruna, Gijon, Sant.
" 15	Thur.	11.30 a.m.	*Karlsruhe*	BREMEN: Boston, Galway
" 15	Thur.	3 p.m.	*Milwaukee*	HAMBURG: Cherbourg, Southampton
" 16	Fri.	Midnight	*Caronia*	LONDON: Plymouth, Havre
" 16	Fri.	12.01 a.m.	*Mauretania*	SOUTHAMPTON: Plymouth, Cherbourg
" 16	Fri.	12.05 a.m.	*France*	HAVRE: Plymouth
" 17	Sat.	11 a.m.	*Samaria*	LIVERPOOL: Cobh
" 17	Sat.	noon	*Transylvania*	GLASGOW: Halifax, Londonderry
" 17	Sat.	3 p.m.	*Leviathan*	SOUTHAMPTON: Cherbourg
" 17	Sat.	1 a.m.	*Homeric*	SOUTHAMPTON: Cherbourg
" 17	Sat.	11 a.m.	*Minnetonka*	LONDON: Cherbourg
" 17	Sat.	1 a.m.	*Pennland*	ANTWERP: Plymouth, Cherbourg
" 17	Sat.	11.30 a.m.	*Cedric*	LIVERPOOL: Boston, Cobh
" 17	Sat.	3 p.m.	*Hamburg*	HAMBURG: Cherbourg, Southampton
" 17	Sat.	12.10 a.m.	*Augustus*	GENOA: Naples
" 17	Sat.	12.05 a.m.	*Volendam*	ROTTERDAM: Plymouth, Boulogne
" 19	Mon.	3 p.m.	*Asia*	MARSEILLES: Prov., Oran, Piraeus, Sal., Const.
" 20	Tues.	7 p.m.	*Ile de France*	HAVRE: Plymouth
" 21	Wed.	11 a.m.	*La Bourdonnais*	BORDEAUX: Coruna
" 21	Wed.	11 p.m.	*Aquitania*	SOUTHAMPTON: Cherbourg
" 21	Wed.	6.30 p.m.	*Stuttgart*	BREMEN: Southampton, Boulogne
" 21	Wed.	11 a.m.	*G. Washington*	BREMEN: Plymouth, Cherbourg
" 22	Thur.	3 p.m.	*Cleveland*	HAMBURG: Boston, Cobh, Cherbourg
" 23	Fri.	Midnight	*Lancastria*	LONDON: Plymouth, Havre
" 23	Fri.	1 a.m.	*Bremen*	BREMEN: Cherbourg, Southampton
" 23	Fri.	11 p.m.	*Majestic*	SOUTHAMPTON: Cherbourg
" 23	Fri.	11.55 p.m.	*Vulcania*	TRIESTE: Naples, Patras
" 24	Sat.	12.05 a.m.	*Rotterdam*	ROTTERDAM: Plymouth, Boulogne
" 24	Sat.	noon	*Gripsholm*	GOTHENBURG
" 24	Sat.	noon	*Bergensfjord*	OSLO: Bergen, Stavanger
" 24	Sat.	11 a.m.	*United States*	COPENHAGEN: Christ., Oslo
" 24	Sat.	3 p.m.	*Albert Ballin*	HAMBURG: Cherbourg, Southampton
" 24	Sat.	noon	*Caledonia*	GLASGOW: Halifax, Londonderry
" 24	Sat.	11 a.m.	*Laconia*	LIVERPOOL: Boston, Cobh
" 24	Sat.	11.30 a.m.	*Baltic*	LIVERPOOL: Cobh
" 24	Sat.	3 p.m.	*Minnekahda*	LONDON: Plymouth, Boulogne
" 24	Sat.	11.30 a.m.	*Belgenland*	ANTWERP: Plymouth, Cherbourg
" 27	Tues.	12.01 a.m.	*Resolute*	HAMBURG: Cherbourg, Southampton
" 28	Wed.	Midnight	*Berengaria*	SOUTHAMPTON: Cherbourg
" 28	Wed.	4 p.m.	*Dresden*	BREMEN: Cobh, Cherbourg
" 28	Wed.	11 a.m.	*America*	BREMEN: Cardiff, Cherbourg
" 28	Wed.	12.05 a.m.	*Paris*	HAVRE: Plymouth
" 29	Thur.	11 a.m.	*De Grasse*	HAVRE
" 30	Fri.	Midnight	*Carmania*	LONDON: Plymouth, Havre
" 31	Sat.	12.05 a.m.	*New Amsterdam*	ROTTERDAM: Plymouth, Boulogne
" 31	Sat.	noon	*Drottningholm*	GOTHENBURG
" 31	Sat.	11 a.m.	*Hellig Olav*	COPENHAGEN: Christ., Oslo
" 31	Sat.	noon	*C. Biancamano*	GENOA: Gibraltar, Naples
" 31	Sat.	3 p.m.	*St. Louis*	HAMBURG: Cherbourg, Southampton
" 31	Sat.	11.30 a.m.	*Albertic*	LIVERPOOL: Boston, Cobh
" 31	Sat.	1 a.m.	*Arabic*	ANTWERP: Plymouth, Cherbourg
" 31	Sat.	11 a.m.	*Minnewaska*	LONDON: Cherbourg
" 31	Sat.	11 a.m.	*Franconia*	LIVERPOOL: Cobh
" 31	Sat.	1 a.m.	*Berlin*	BREMEN: Plymouth, Cherbourg
" 31	Sat.	1 a.m.	*Olympic*	SOUTHAMPTON: Cherbourg
" 31	Sat.	noon	*California*	GLASGOW: Halifax, Londonderry

TRAVEL DEPARTMENT
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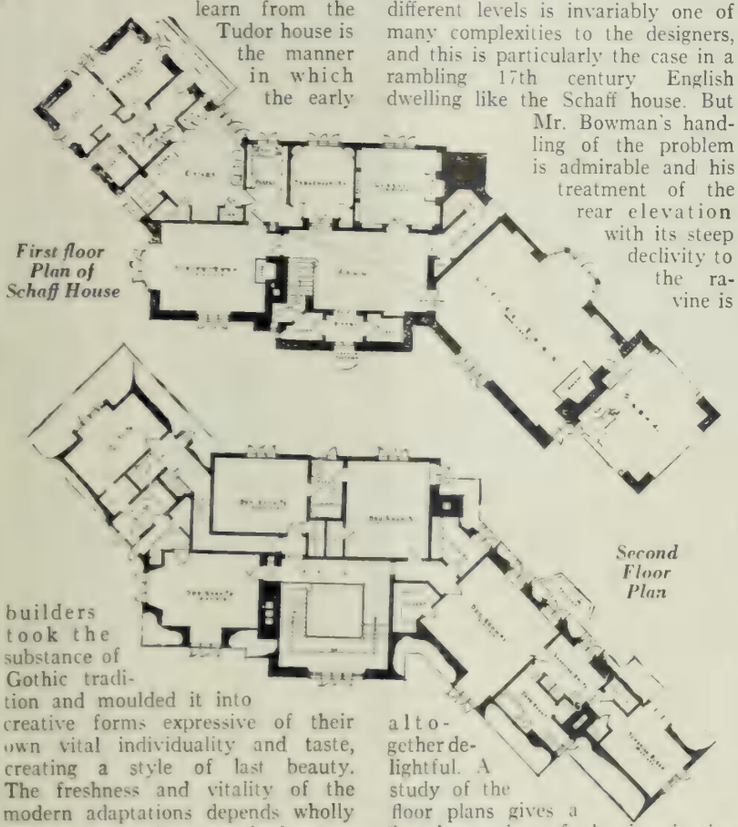
Like a 17th Century English House

(Continued from page 46)

passes, and connecting the steep bank, beautifully landscaped, which marks all the boundary of the property. One of the valuable lessons we learn from the Tudor house is the manner in which the early builders took the substance of Gothic tradition and moulded it into creative forms expressive of their own vital individuality and taste, creating a style of last beauty. The freshness and vitality of the modern adaptations depends wholly on the designer's sympathetic reacstead of standardization prevailing, by keeping close to the 17th century ideals, as Mr. Bowman has done, can one get the real spirit of the old work.

The problem of a house built on different levels is invariably one of many complexities to the designers, and this is particularly the case in a rambling 17th century English dwelling like the Schaff house. But Mr. Bowman's handling of the problem is admirable and his treatment of the rear elevation with its steep declivity to the ravine is altogether delightful. A study of the floor plans gives a fine impression of the imagination that developed this home.



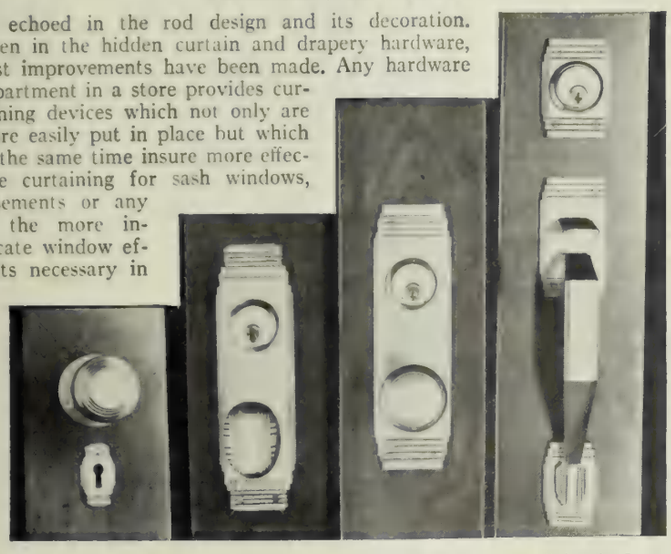
First floor Plan of Schaff House

Second Floor Plan

Hardware for Summer Interiors

(Continued from page 96)

be echoed in the rod design and its decoration. Even in the hidden curtain and drapery hardware, vast improvements have been made. Any hardware department in a store provides curtaining devices which not only are more easily put in place but which at the same time insure more effective curtaining for sash windows, casements or any of the more intricate window effects necessary in certain styles of architecture.



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Whether the need is for a bedroom with the quiet elegance of a Georgian mansion, or the simple charm of an English cottage or Colonial farmhouse, a wide choice of distinctive and beautiful furniture is found in Kensington designs.

All Kensington Furniture is made and finished by hand throughout in the best possible manner, and is a permanent investment in beauty and utility.

Examples of all of our work may be seen at our Showrooms, arranged so as to give an accurate impression of how the furniture will look in the purchaser's home.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

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NEW YORK

Write for illustrated Booklet A and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

A Dining Room of Rare Charm Combining Furniture of Two Centuries

© 1929, Kittinger Company

THE grace and beauty of this Duncan Phyfe dining suite in Solid Mahogany, by Kittinger, is given a charming background with a breakfast set of 17th Century English influence in Solid Walnut, also by Kittinger.

From 1795 to 1830 Duncan Phyfe, the only American designer whose name has lived to identify a distinct style of furniture, produced in his New York shops a collection of exquisite patterns, chiefly of Adam, Heppelwhite and Sheraton influence, which have lived most happily with the designs of the Old English Masters. A good example of such harmony is shown above. You will find in Kittinger suites and pieces a wide selection of period reproductions that bring new charm to homes furnished throughout with Kittinger Distinctive Furniture. In addition to reproductions of famous museum pieces, there are many period adaptations made practical for modern living . . . all in Solid Cabinetwoods, principally American Walnut, Honduras Mahogany, Oak, and a few in Maple.

You will be well repaid with a visit to our nearest showroom where Kittinger representatives, familiar with present-day interior decoration, can aid you in your selection and help you arrange for the purchase through a Kittinger dealer near you. Send for the Duncan Phyfe folder and other literature. Address Kittinger Company, Dept. 52, North Elmwood Ave., Buffalo, N.Y.

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Chicago
427-435 East Erie St.

Grand Rapids
Keeler Bldg.

Kittinger Distinctive Furniture Buffalo 1866

KITTINGER
Distinctive Furniture

When the Table was the "Borde

The woodwork of this setting is the work of modern American cabinetmakers but might have been transported in its entirety from some old English dining hall of Jacobean days. The paneling is of the small rectangular style popular in the homes of Kentish yeomen, and the oak refectory table, panel back chairs, court cupboard and low "side borde" are copied from original pieces of Stuart days. Courtesy Somma Shops, Inc.

and Father Was the Chairman

Ancient Customs which Influence Present-Day Conventions

IN the days when men wore armor, the dining tables were planks on trestles. They were then known as "bordes". The master and important guests sat at a raised "borde" across the end of the Hall. Other folk sat along the walls. But if tables were plentiful there was only one chair. That was reserved for the master of the house and he was known as the "chairman". Both words have survived; to denote chairman and board of directors for example. From the first "borde" the great refectory tables developed; later the splendid mahogany dining tables appeared. These, like other early furniture are reproduced today by modern craftsmen who are satisfied to be guided by the handiwork of bygone ages.

AMONG the furniture made in our shops from original mediaeval designs, it is possible to reconstruct a dining room similar to an ancient refectory. A visitor to our showrooms is interested and astonished at the perfection with which the details are copied.

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Seen at first dimly outlined in the distance, then gradually taking definite form as one approaches over the narrow causeway, Mont St. Michel has a charm, a picturesqueness, and withal a wealth of historical and romantic interest that annually attracts hosts of travelers.

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Special Summer Catalogue on Request

VERNAX—a rich furniture cream, for polishing and preserving fine furniture, is on sale.

A Queen Anne Wing Armchair of fine proportions with plain walnut cabriole legs, upholstered in colourful old needlework of soft reds, blues and greens on a black ground. 1710-1714

Vernay

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Simplicity, beauty, practicality are the keynotes of these Dynamique pieces. And they enter with equal grace a house entirely in the modern manner . . . or one reflecting many periods.

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AMONG the very finest things that have been built by Pierce-Arrow is the character of following that so distinguishes this quality motor car.

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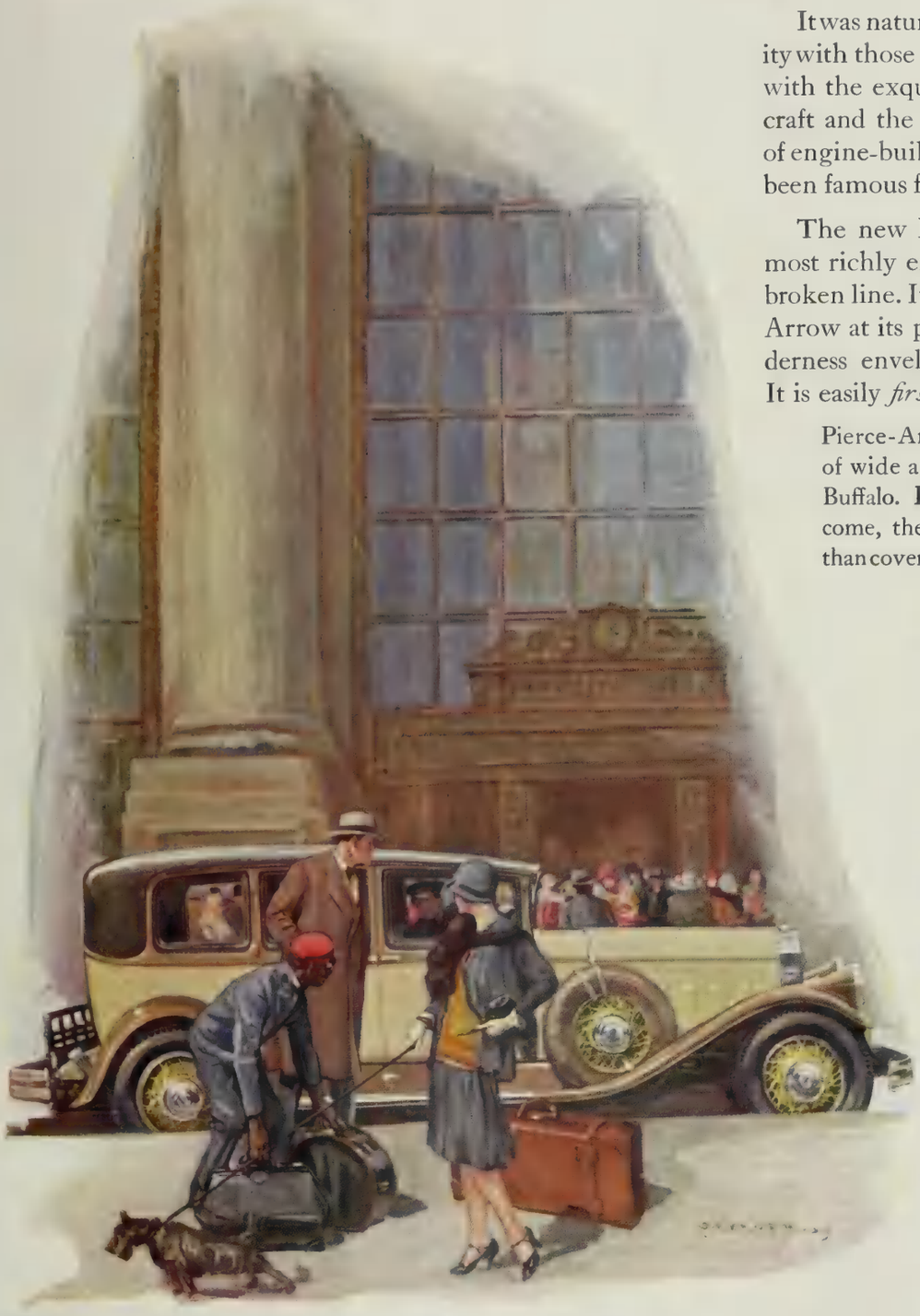
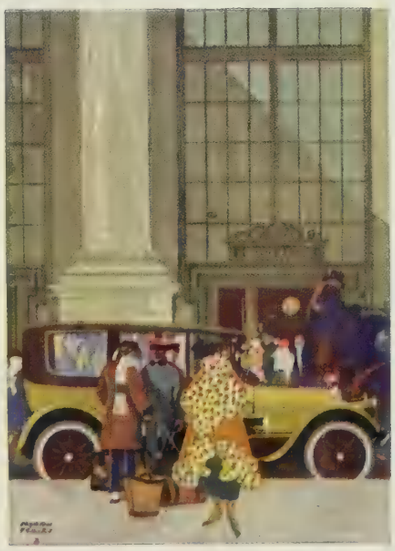
Pierce-Arrow prices are appropriate and of wide appeal: From $2775 to $8200, at Buffalo. In the purchase of a car from income, the average allowance usually more than covers the initial Pierce-Arrow payment.





A generation has grown up, between the Pierce-Arrow portraits reproduced on this page. The one above, painted in 1915, shows how smart New York appeared en route in that day. The other is today's version of the same subject—the same scene, the same quality of people, the same make of motor car.

PIERCE-ARROW

INTERIORS *by Hampton Shops merit and achieve the instant appreciation of men and women of real discrimination, who sense at once how perfectly the Hampton Shops render such beautiful reproductions as this really lovely sideboard of superb mahogany, developed in one of the more elaborate phases of the Georgian tradition. And people realize, too, that interiors enriched with such irreproachable individual pieces are perfect creations of the epochs they represent. It is such interiors that the Hampton Decorators prepare with facility in homes of dignity, in town or country.*

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605/3

809/103A

797/80

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FINE CRAFTSMANSHIP *of older periods*

In our extensive collection of European Antiques are chairs, tables and mirrors; examples of the period by craftsmen of the 18th and 19th Century. This display of over two thousand pieces consists mainly of recent selections by Mr. Hall from Italy, France and England, and while not all of them are museum pieces, yet for each of them, an appropriate setting will be found in the furnishing of American homes. A portfolio of illustrations has been prepared for distribution through recognized decorators and dealers.

CHARLES HALL, INC.

605/3—This old Grandee chair is from Spain. It is Chippendale in feeling with simple lined carving and plain velvet upholstery.

809/103A—18th Century English type Side Chair, green cloth seat. Set of six.

797/80—18th Century Round Walnut Table with drawer. Stag legs.

797/812—18th Century French Arm Chair, walnut with green upholstery.

813/115—Directoire Mahogany Escritoire with drawer writing shelf and gallery top. Lyre ends.

813/115

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THIS Sheraton Sofa Table of Mahogany shows the fine grace typical of a Master Designer. The drop leaf sides, and drawer space suggest an interesting number of uses, an ideal Tea Table as shown by the expert manner in which it accommodates the lovely royal blue and gold Worcester China Set, which dates from the days when the one dozen saucers did duty for both tea and coffee cups.

⚜ ⚜ ⚜

RARELY does one see a furniture gem endowed with the perfect symmetry of this Queene Anne Cabinet, (one of a pair). It is constructed in masterly style of fine grained Walnut. The ample shelf space—on which a collection of Chelsea Statuettes are shown, gracefully expressing the by-gone joys of the Amorous Shepard, and the street music of the Cries of London makes this cabinet an excellent treasure-house of one's China Figurines or Tea Sets.

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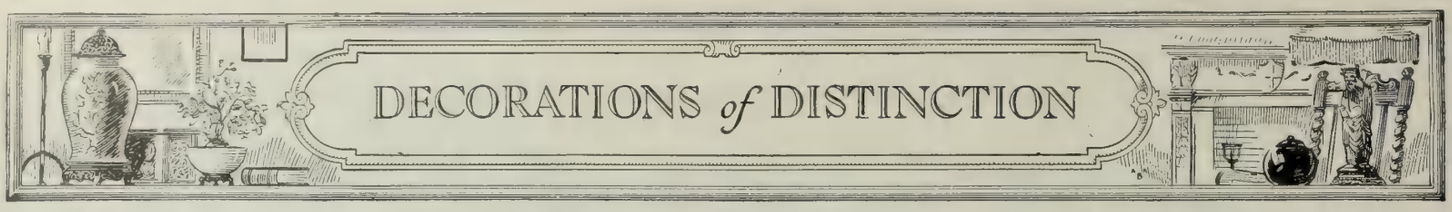

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White porcelain ducks. "Gray Bear and Faun" and "Cat and Faun." Courtesy Royal Copenhagen Porcelain, Inc.

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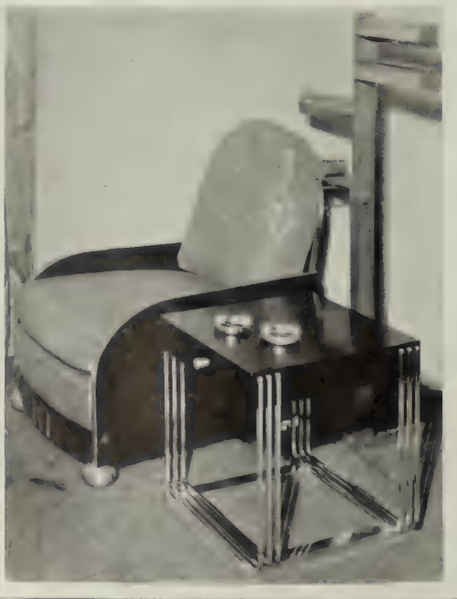
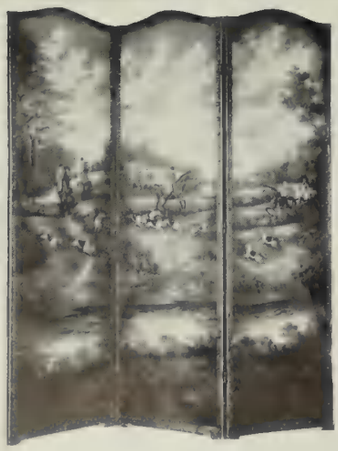


Cigarette table with drawer and removable tray. Chromium plated base, bakelite top. Modernistic brass lamp. Black lacquer armchair in green leather. Courtesy G. Rohde



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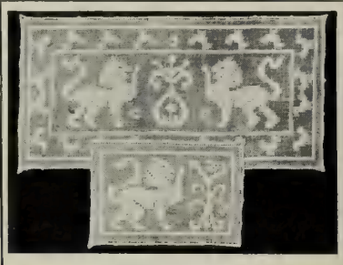

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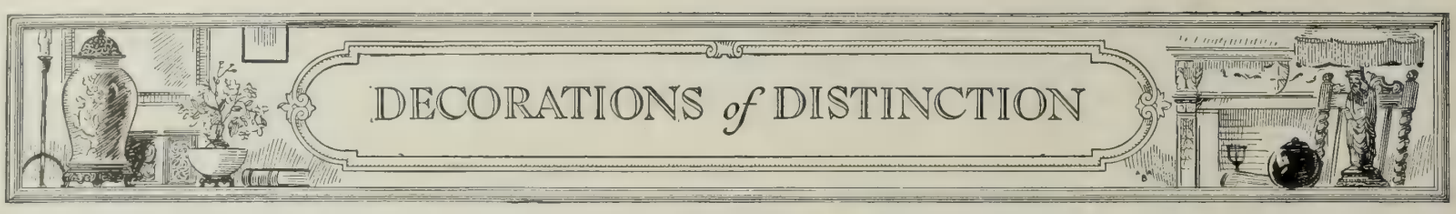

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Brushed steel 24" lamp. Oval translucent mottled fibre shade. Courtesy Crucet Galleries

Where a period mirror may be used and an original is not available, a good reproduction, such as the mahogany Chippendale mirror, illustrated, made by Armstrong & Sons, Inc., will prove most acceptable. This is an exact copy of an old hand-made and hand-rubbed mahogany frame and may be had in red or brown finish, or if desired, in maple with an antique mellow finish.

Reproduction of mahogany Chippendale mirror, 16½" x 31". Also solid maple. Courtesy Armstrong & Sons, Inc.

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Among the reproductions, there are toy chests, cribs, some with canopies; amusing lamps, wallpapers, samplers, chintz and hooked rugs; long trestle tables and benches; chairs of period design; and pirate chests with rope handles, filled with letters of different sizes. Among the maps, one of the United States with historical points de-

Wallpaper screen. Victorian walnut sofa and table. Circus tent lamp. Courtesy Childhood, Inc.

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HANGING in the South Kensington Museum is a canvas "The Rainbow" by the famous English landscape painter, John Constable. ▲ With full permission from the museum authorities it has been produced on a Hand Blocked Linen and is presented as an exclusive textile in this collection. It is the first time, we believe, that the painting of so great a master has served as the motif for a furnishing fabric. The illustration is evidence of its effectiveness as a screen, but it is equally charming when used for draperies or covering. ▲ This fabric, which is No. 24072, is but one of the authoritative pieces being constantly added to this collection.

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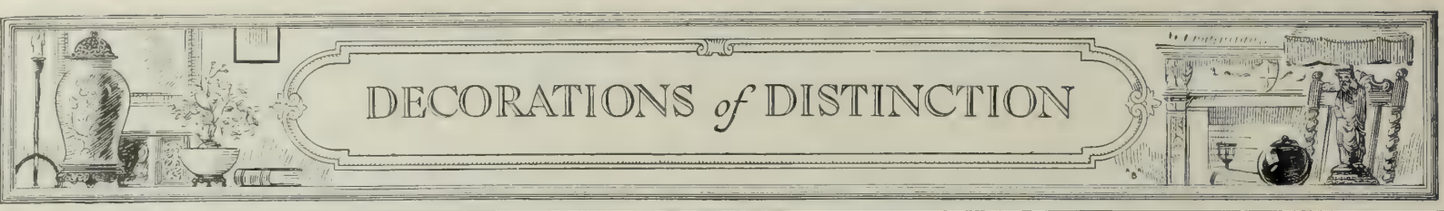

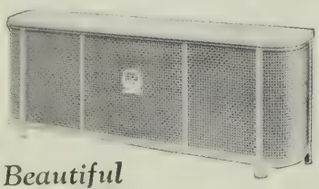

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picted, is particularly interesting and instructive.

Included in the latest French importations of Henry Hesse, Inc., in stamped canvas designs for chair and bench seats, sofa and cushion coverings and wall panels, the Chinese influence is strongly evidenced. These are to be had with a lacquer green, blue, tan, or mandarin red background, underlaid and all ready to be worked with certain parts all ready embroidered in petit point.

There are also French adaptations of Indo-Persian designs in deep colorings with figures, and Jacobean patterns. The wall panels, ranging in sizes from 3 ft. to 8 ft. square, reproduce Beauvais, Aubusson and Louis XV tapestries. These are also underlaid and provided with the necessary wools and silks. Petit point hand-bags to be worked comprise another innovation. The French lisle sweaters, are particularly fine and colorful.

Chinoise bench canvas, 18" x 40". Green, red, tan or blue ground. Underlaid, all ready to work with wools and silks. Courtesy Henry Hesse, Inc.

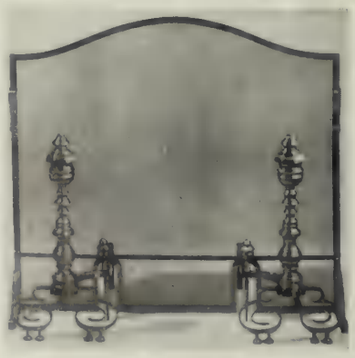
Verde finish wrought iron bracket with red pots. Courtesy The Treasure Chest

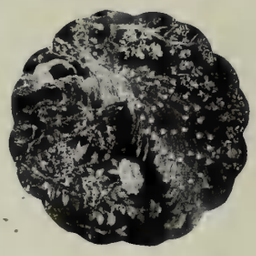
For fall furnishing The Treasure Chest offers a veritable cargo of lovely things that are sold by the gift shops throughout the country at reasonable prices, such as hand-wrought andiron and fire sets; bellows made of old wood; lanterns, hanging shelves with English copper luster tea sets; wrought iron flower stands and brackets and a variety of lamps with shades.

Unusual garden ornaments in marble and lead, antique tiles and Spanish and Italian mantels are the specialties of the Howard Studios, as well as other rare ornamental features that Mr. Howard discovers on his travels abroad. Among these, notably, are several old Spanish wall fountains and French Gothic pieces from Burgundy and Touraine. Iron grilles, original or made from architects' designs are also obtainable. Complete equipment for the fireplace is to be found at The Andiron Shop in reproductions of the simple early American irons and tools; English Colonial, of sturdier outlines, in brass, and in Italian hand-wrought iron, supplemented by portable mantels of any type or design fitted with Magicoal grates or charred logs, giving the appearance of a burning wood fire.

Reproduction of old English 24" antiqued brass andirons. Screen with antiqued brass frame. Size 37" x 34". Courtesy The Andiron Shop

Green painted wrought iron terrace chair. Original design by Francis Howard. Courtesy Howard Studios





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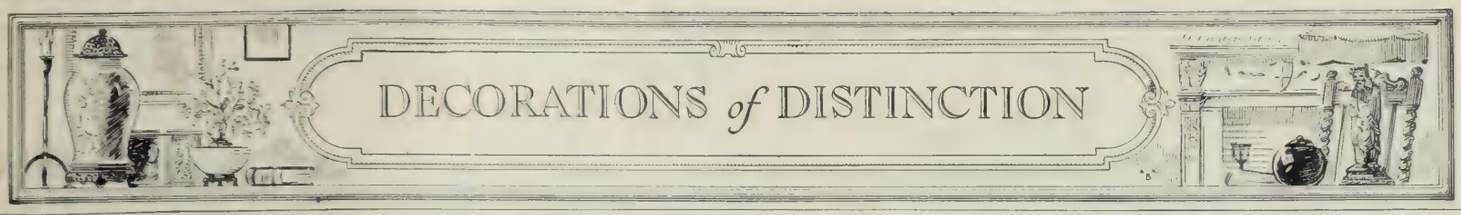

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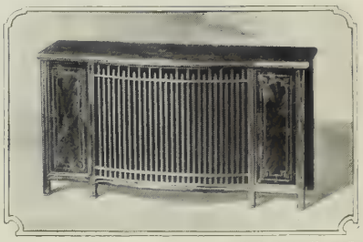

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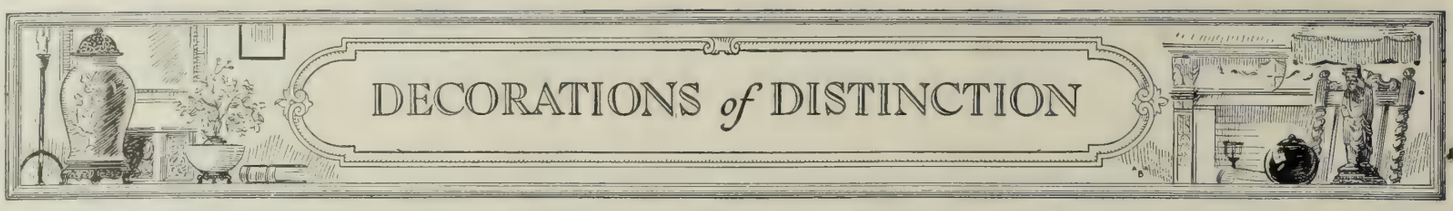

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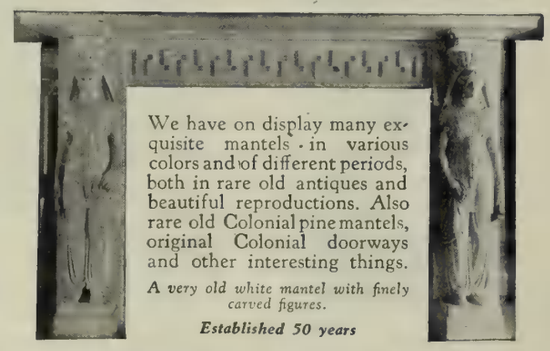

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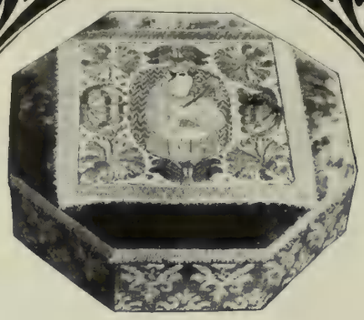

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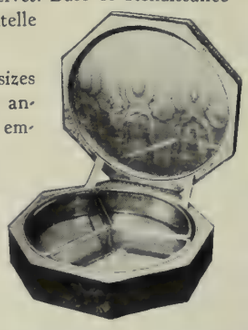

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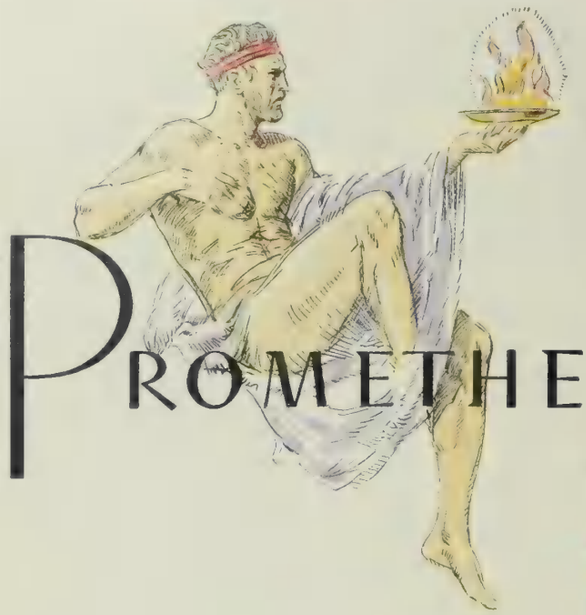

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Antiques for the Home

This graceful sofa displays the subtle curves which distinguish the designs of Duncan Phyfe. Courtesy Lans

IN recent years, attention has been directed to the furniture of the American cabinetmakers of the early 19th Century and those who seek to furnish their homes with antiques have often been surprised at the splendid designs that are obtainable. Naturally like the men of other periods there are certain ones whose work is outstanding. Consequently as we find the names of Savery, Goddard, Randolph and Gostelowe have come down to us as the leaders of what may be termed the American-Chippendale school, so others of whom Duncan Phyfe is the leader have left us furniture displaying the influence of the neo-classic and the later Empire styles.

The sofa which we are permitted by Lans to illustrate here, shows the graceful curvations which mark the contours of Phyfe's finer work. It will be noticed that the shape of the ends is really an adaptation of one-half of a lyre frame, a motif which Phyfe made free use of with all his furniture. The graceful legs with brass lion claw feet were actually copied from a lion and a similar shape is often seen on early Greek vases which are decorated with the figure of a lion. In fact it was used by the ancient races with what were chairs of that time and incidentally there is basically little difference between the seats made by the Greeks and those which were later made by Duncan Phyfe and his contemporaries.

English crystal candelabrum with festoons of buttons on a Wedgwood and ormolu base. Courtesy Fountain & Ellerm

Among the many decorative antiques which are today being used in our modern rooms are the crystal candelabra similar to one we saw in the shop of Fountain & Ellerm and which is shown in the accompanying picture. This particular example has the delicately cut facets which display that brilliancy peculiar to old English glass. The pendant drops which hang from the small saucers below the candleholders have the spearhead finial while the scroll brackets are cut in grooves. But even finer work is displayed in the crystal stem which is supported on an ornamental Wedgwood base and takes the shape of a pear with a long spear head surmounted by a crystal star.

These ornaments scintillate in the daylight but when lighted with candles and placed on a dining table the effect is exceptionally attractive and one which is coming to be more and more appreciated as a table decoration.

Statuary and Sienna marble mantelpiece formerly in Grosvenor House, London. Courtesy Todhunter

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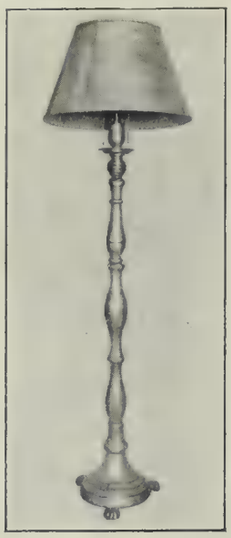

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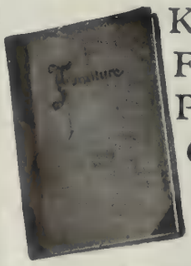

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The lights of this type which are more generally used on a table have three arms, the one shown here being intended to stand on a console, hence the two arms to allow the ornament to be placed close to the wall. Cut crystal candelabra of this type were popular during the later Georgian period and there are numerous examples in use in our prominent American homes which were brought here long before the Revolution.

Possibly progress moves more slowly in London than it does in New York but the ultimate results are identical in both cities; with the demolition of the old homes in New York and other American cities we are losing many of the old landmarks and the same thing is happening in London. Yet curiously enough England's loss is often our gain as was the case when the famous Grosvenor House was pulled down recently. In that historic old mansion there was much to recall many of the celebrated artists and craftsmen of the 18th Century. There were rooms designed by Robert Adam and painted by Angelica Kauffmann and there were mantelpieces which perpetuate the skill if not the names of many unknown carvers.

One of the mantels is now in the collection of Messrs. Todhunter to whom we are indebted for the illustration. This mantel which is of carved marble exhibits the pure neo-classic style which brought fame to the brothers Adam. In the center of the frieze is a rectangular panel with two mythological winged figures holding a lyre in relief, while supporting the mantel shelf are two tapering pilasters with wide flutings in the upper part and smaller flutings below. At the top of each pilaster is an ox skull with horns decked with a floral garland. The perfect proportions of this conception typify the symmetrical balance of all the Adam designs and explain why the style has remained preeminent and is the inspiration for many of our present-day architectural structures and interiors.

One of a set of six Charles II walnut chairs with cane panel back and seat and carved scroll and spiral frame. Courtesy White Allom & Co.

The tall carved walnut chair which is one of a set of six recently imported by White Allom and Co. represents an interesting phase of English furniture. On the one hand it exhibits the 17th Century efforts to produce more comfortable seats by using plaited cane for the seats and backs, and it also shows the coming of what we now term decorative woodwork. The predominating influence as shown by the scrolls is one brought to England from Flanders but mingled with it are decided traces of the Spanish traditions which had been inflicted upon the Netherlands when that section of Europe was part of the Spanish empire.

It will be noticed that each of the scrolls takes the reversed C form and the ingenious manner in which they have been combined is remarkable. Complete sets of these chairs in perfect condition are by no means easily obtainable as they were only made for the more important homes of the Stuart days. Several important sets have been brought to America during the past few years and the English agents of our American shops are keenly alive to their popularity for use in those homes which are reproducing interiors of the early periods most effectively.

That tendency to revive the Gothic forms, during the 18th Century, resulted in Thomas Chippendale's producing some of his most attractive designs. Further these particular styles were sufficiently simple to allow the less

Two of a set of English provincial Chippendale chairs showing the Gothic influence in the style of the pierced base back splats. Courtesy Wm. Needham

Sheffield Plate covers dish with gadroon and shell mounts on four lion claw feet. Courtesy James Robinson

experienced chairmaker to copy them. It is this provincial English work inspired by the drawings in Chippendale's "Director" which has yet to receive all the notice it really deserves. Admittedly some of it does not display the same refined outlines as the pieces made by the cabinetmaker of London and other important centers, but it does exhibit a pleasing simplicity in the robust construction.

The two chairs illustrated here are part of a set brought to America by William Needham and the pierced back splats show the care with which the rural craftsman has copied the Gothic styles of the master designer. Outstanding in the design is the pointed arch while the pattern as a whole has the effect of an old church window. Yet with this there are traces of the French Rococo influence in the scrolls which form the outline of the vase shaped splat. But what marks these chairs as the work of a rural maker and adds much to their desirability are the stout legs and stretchers, the simplicity of the top rail of the backs and the style of the elbow rests of the armchair.

An American Empire pedestal table of the hinged top style with carved supports and lion claw feet. Courtesy Florian Papp

Among the many diligent seekers after fine antiques, those dealers who specialize on old silver seem almost tireless. At least they are if we may judge from the magnificent pieces which are being continually displayed in some of the windows. And though nowadays fine examples of Sheffield plate are not seen as frequently as they were some years ago, there are times when your silversmith, if you are a favorite of his, will show you an exceptional specimen; and it is probable he will remark, "That's a nice piece isn't it?" That remark does not intend to impress you as a potential buyer so much as to express his own sense of good fortune in having obtained so excellent a specimen of this now rare silver plate.

Such a piece was recently on view at James Robinson's shop and in addition to its being a splendid example of the old plater's craft, the cover dish, illustrated, also displays the care which had been taken to protect it from damage since it was first made. Many articles of Sheffield plate, particularly table dishes, have been irretrievably ruined in the past by servants putting them on top of a hot stove. It was not the actual plating that suffered but the fine ornamental mounts which were applied during the latter part of the period when Sheffield plate was popular, before the introduction of the cheaper method of depositing silver by the electric process. These mounts were made of thin silver stamped out in different patterns but as they were filled with lead before being applied to an article, the soft metal immediately melted when subjected to intense heat. Thus it is that many otherwise desirable examples have lost their value owing to the careless treatment they have met with.

Now that furniture of the Empire period is being considered as suitable for use in our homes we are commencing to realise that this often ignored style has much to recommend it. Many pieces also exhibit excellent carving and this is exemplified with the American Empire pedestal card table which is among the many pieces of American furniture in Florian Papp's shop. The pedestal of this table is carved with large leaf motifs while the four supports have the single acanthus leaves, the upper ones being adapted in scroll forms and terminating above in a shape rather like an eagle's head.

That remarkable change that appears in the style of interior decoration and in the furniture of the late eighteenth century had two results. Lighter forms replaced the former robustness of the Chippendale designs and a decided formality was introduced with what are known as neo-classic designs.

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The Development of the English Dining Table

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Sheraton two-pedestal dining table with three extra leaves. Circa 1790

THE development of furniture types naturally depends on the social customs of the times in which they are constructed. This is particularly true of dining tables which vary greatly in form from the crude trestle types of the 15th Century to the sophisticated products of the 18th Century.

The accepted form of entertainment during the 15th and 16th Centuries was banqueting. Tremendous feasts were held in the large banqueting halls and long heavy tables were needed. The trestle type consisting of a massive oak or elm top laid across a number of trestles was thus created. Later, during the 16th and 17th Centuries, this type developed into the refectory table which had a good deal of crude carving, and in the better types, drawout ends extending the table to twice its natural length.

Towards the end of the 17th Century dining began to lose its place as the premier form of entertainment. Large homes were far apart and travel dangerous. Houses were built with smaller rooms especially set aside for eating. Thus the gate leg table with drop leaves—the largest known examples of which seat no more than 15 people—came into being. These were at first made of oak or walnut with twisted or turned legs. Later on, during the first half of the 18th Century, this table was made of mahogany with a swinging cabriole leg to support the leaves. Sometimes two or three of these tables were made to be joined together to form one large table but such examples are uncommon.

With the influence of the Adam brothers another type was developed with rounded ends and straight, square or tapering legs. However, the inconvenience of the many legs and the apron soon led to the construction of the pedestal table which was the most practical and graceful yet conceived. This type of table could be extended to any length according to the number of pedestals and leaves added. The pedestals had either three or four legs ending in brass feet and the different parts were held together by brass clips. Because of the comfort and beauty of this table and its ready adaptability to modern usages it is the most popular type and in greater demand today than ever.

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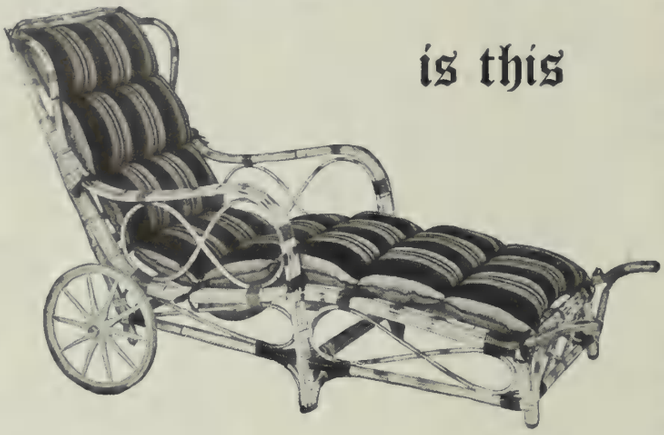

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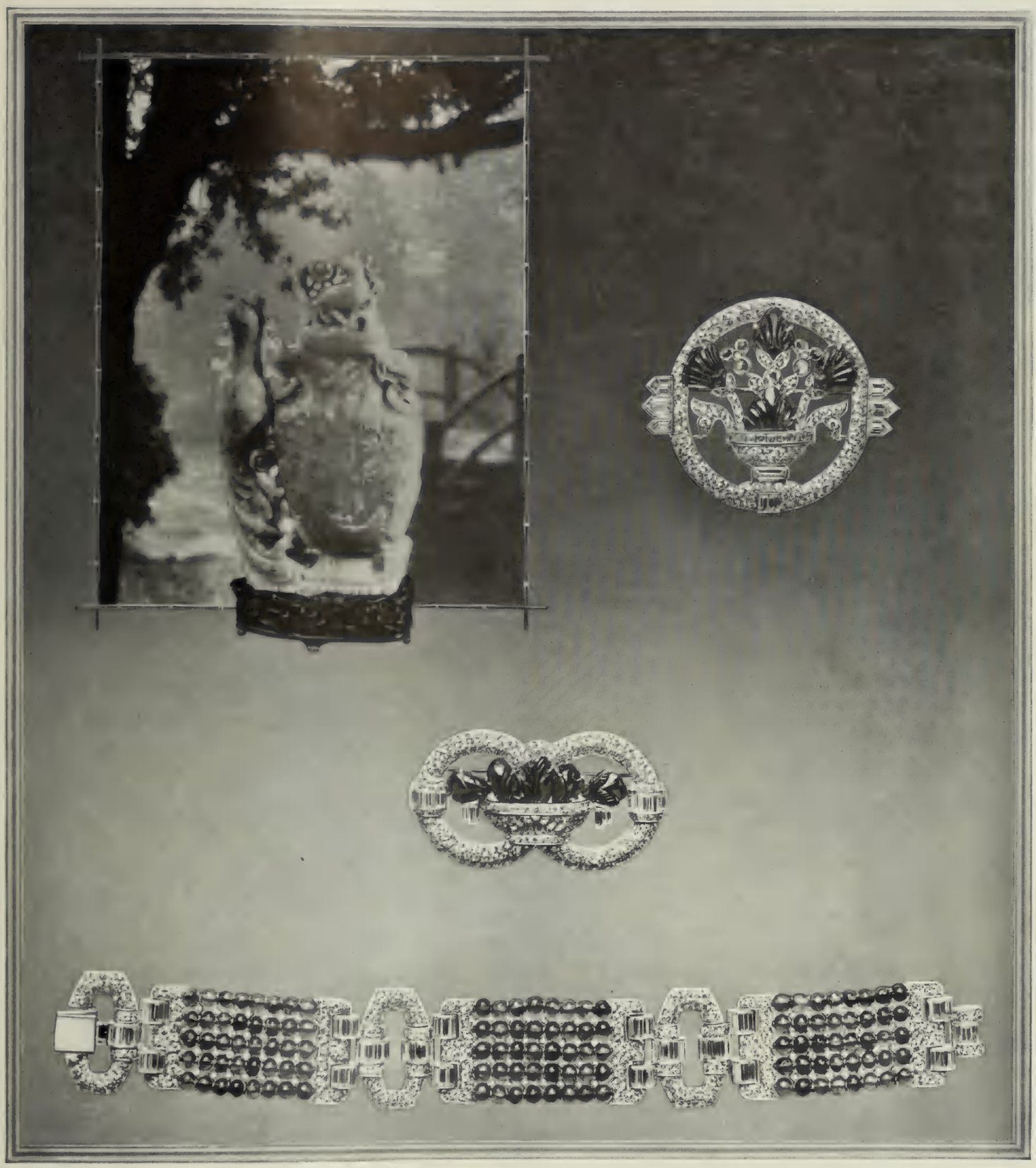

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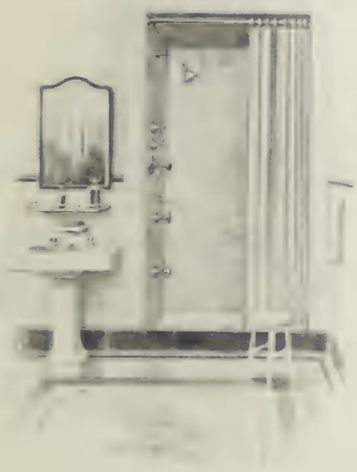

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THE above reproduction of a fine Louis XV bed is in old cream enamel and gold leaf striping. The panels of this bed are upholstered and could possibly be covered with a brocaded taffeta to harmonize with the color scheme of the room. The small bedside cabinet, chaste in design, is of richly figured Tulipwood, the false bookbacks in the upper part forming a door.

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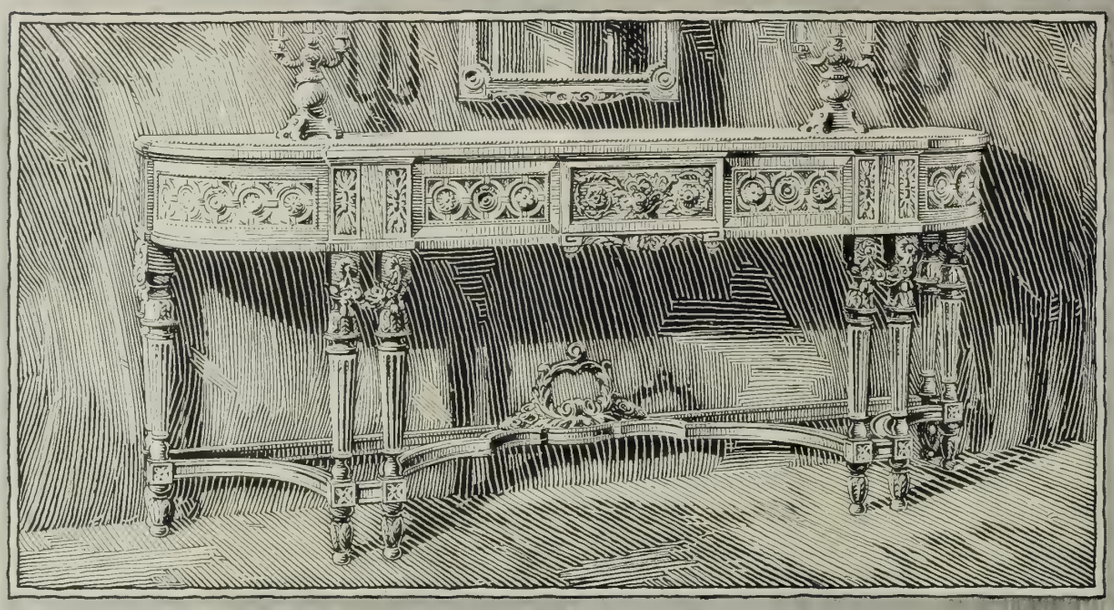

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A notable example of this group is our "Hartley" sideboard

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What is a BACHELOR CHEST?

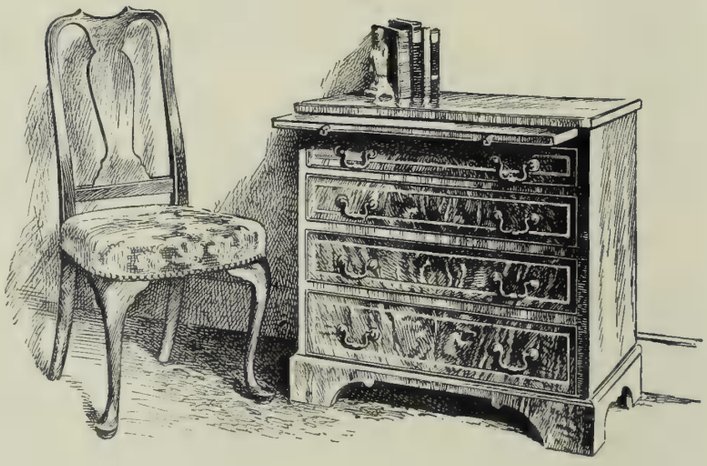
WHEN the young seventeenth-century Britisher decided to take up law and enroll as a student at the Inns of Court, it was customary for him to place in his apartment a small chest of drawers of traditional design with sliding tablet for writing. In this bachelor chest would be stowed his routine belongings as well as the scented mementoes of romantic conquests. Quite typical is the Danersk bachelor chest pictured below.

What is a herringbone inlay?

When two strips of straight-grained walnut are cut on a bias and glued together, the resultant grain suggests the herringbone weave so familiar in good woolens. Herringbone inlays around drawer fronts are distinguishing marks of choice furniture of the walnut era. They are found in each drawer of the Danersk chest shown below

What is a mortise and what is a tenon?

The various parts of a fine chair or chest are joined together by fitting projecting pieces of wood called "tenons" (from the French *tenir* "to hold") into carefully cut slots called "mortises." Wooden pegs are often driven through for added strength. Such careful craftsmanship involves so much time and skill that it is used only in connection with such fine furniture as the Danersk chest below.



THE Danersk Bachelor Chest pictured above is made of English walnut. Skilfully joined with mortise and tenon by Danersk Scotch and English cabinetmakers. Each drawer covered with burled wood around which run interesting herringbone inlays. The broad sweep of the bracket feet will be recognized as a mark of fine pedigree. This little chest is a recent addition to the ever-increasing assortment of Danersk pieces for all rooms of the house. When you see its fine craftsmanship, its scrupulous fidelity to design, you will understand why Danersk furniture is eagerly collected by so many hundreds of people.

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A Lindeberg House at Dayton, Ohio

H. T. Lindeberg, Architect

PHOTO BY SAMUEL H. GOTTSCHO

This entrance to a handsome brick house is perhaps one of the most picturesque and yet dignified that have been designed in this country. The brick wall and slate roof surfaces are beautifully textured, but without exaggeration, and the gable end most effectively decorated with an oriel window which is fitted with stained glass, giving an effect of ancient dignity and modern charm

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXXI *September, 1929* NUMBER 5

Modern Architecture That Is Not Modernistic

Mr. H. T. Lindeberg Expresses His Point of View About Modern American Architecture in an Interview with John Taylor Boyd, Jr.

First of a Series of Articles Entitled: "The Modern Home as the American Architect Sees It"

H. T. Lindeberg, Architect

MR. LINDEBERG'S car turned off the Long Island highway at Locust Valley and we sped along a series of tree-lined lanes through the grounds of the Piping Rock Club until we reached a secluded spot. Then suddenly we shot through an opening in a stone wall by the roadside, and there before us stood the architect's own house. And what a charming picture it was!

A simple building, almost classic in its center mass and low balanced wings, it was unusual in rich, luminous color of orange-tawny ledgestone walls and soft brownish red roofs displayed against billowing green masses of foliage of that wonderful green that is peculiar to Long Island. A long flat expanse of greensward lawn stretched out in front of it, planted with rows of fruit trees and enclosed by stone walls that were built out from the wings of the house. It was an effect at once bold and subtle, but so simple that one could not see so much as one square inch of superfluous ornament, or material, or detail on the whole of it. Mr. Lindeberg had built the house recently, and although I have not seen many of Mr. Lindeberg's houses I doubt whether he has ever done anything finer.

One is accustomed to a gracious charm about the homes that have been built within the last few years at Bronxville, but none stands out with greater architectural wisdom than this one recently designed by H. T. Lindeberg. The beautiful association of materials, the fine expanse of the roofs, the gable ends all combine to form a home of rare distinction and hospitable charm

But I was not there to write of this particular house, but instead to gain from its creator a glimpse into his views, his outlook on his art, out of which springs from time to time such a masterpiece of form and color. If one is lucky enough to get a leisurely half-day with an artist who has performed much during twenty years, who has necessarily thought deeply about it and has discussed it with other artists, one may arrive at something worth while. Mr. Lindeberg has been a leader in a vital evolving period marking the rebirth of American art, since the development of the country house architecture in which he has taken part has been one of the big factors in that rebirth. It is even luckier when the talk occurs in the surroundings of a beautiful estate, which naturally inspires ideas and furnishes countless points at every hand for suggestions and for illustration. Interesting things are bound to turn up and they are apt to be all the truer and deeper for being spontaneous, especially in art.

Our talk began, as rambling talk often does, with an unexpected turn. For a brief instant the interviewer became the interviewed. "What do you think of this modern art?" Mr. Lindeberg asked me casually. Of course I warmed to the remark. What architect would not? We are all of us interested in this new provocative movement in the art world, whether we approve of it or not. The subject of modern art always strikes fire.

In this case I perceived that it was more than art-gossip that prompted Mr. Lindeberg's question, because the aim of the modern movement to solve directly, simply and honestly our modern problems of structure, function, materials and processes could not be remote from his own point of view, however far he might be from approving its results in practice. Mr. Lindeberg would never be considered an extremist now, but he was thought to be an innovator by followers of classic design in the earlier, more rigid days of twenty years ago. Always the problems of form, of function, of structure, of color, of technique, of material have been the elemental struggle of this artist. It has been so with all artists ever since the primitive ages when the mural painters among the cavemen turned their interest from interior decoration—consisting chiefly of hunting scenes on the walls of their caverns—and tried their hands at architecture, thus to lead their public out of the darkness of their animal life in dens into the daylight of civilization. So what at first seemed to be a side-show in Mr. Lindeberg's question became, paradoxically, the whole performance!

I replied briefly in this vein, and observed that, although much so-called modern art and decoration was trivial or experimental, a few able men seemed to be gradually getting somewhere with it. This appeared to be true of a handful of designers of American skyscrapers, and was, I thought, also true of some of the best European decorators and craftsmen in furniture, metals, glass. Particularly did I admire the tiny group of contemporary Swedish architects who are doing some of the finest work of today—forceful, unconventional and inspired with a fine imagination. Their architecture has the strength of the Germans, but more refinement and richer imagination. Nevertheless, there are strong traditional traits in it and it is not extreme.

This last interested Mr. Lindeberg, who is

THESE FOUR PHOTOGRAPHS BY SAMUEL H. GOTTSCHO

View of the front of Mr. Lindeberg's Locust Valley home in apple blossom time. This fine stone house, beautiful in color, seems to slip into a background that has all the orchard beauty of Maytime. In the complete picture there is a suggestion of an old Normandy house and yet it is truly a modern American work of art in the newly awakened field of domestic architecture

This house in St. Louis, Missouri, is one of the finest architectural achievements of this artist's career—an enchanting place that seems always to have rested on the low hillside dipping to the curve of the entrance road and the hilltop. Long and low, it still has the quality of dignity, owing partly to the building materials and partly to the well planned gables and chimneys

Entrance and front façade to a genuine architectural success in Newport, R. I. This house, almost classic in its centre mass and low balanced wings, is unusually rich in luminous color of ledge stone walls and brownish red roofs. The stone foundation wall and double stairway contrive an approach of especial dignity—a symmetrical extension of the design of the house

In interesting contrast to the Newport house, this home at Providence, R. I., has even more the harmonious proportions and balanced restraint of the 18th Century, in which was set one of the great traditions of country house architecture. It is essentially what has grown to be known as a "Lindeberg Home," carefully planned, stately, with detail infinitely well executed and an air of permanent beauty

of Swedish extraction. "Yes, that Swedish architecture is fine indeed. But the Swedish architects don't call their work modern. They are not self-conscious about it. Although they do not copy old forms literally, they do stick to their native traditions, and their work has restraint. It has almost a classic element in it. Their design is more restrained than that of the modern Frenchmen. It is less tricky. The Swedish architects know, for example, that the function of a roof is to shed water and snow and that a high roof makes for more comfortable living in the heat of summer. Their roofs therefore are steep—50° slope. You find these roofs in Normandy and in parts of England where the Vikings settled.

"The tendency of the modernists of today is toward flat roofs and all of us who have lived in flat-roofed houses know that eventually the roof will leak and we also know that to live under a flat roof in the summer months is to live in a furnace.

"The skyscraper is modern. Here you see no self-consciousness, no effort at being funny or tricky. It is just an honest solution of a new problem of living, and therefore it is the most inspiring note in the new movement. Some of the new furniture being designed today undoubtedly is inspired by the motives of the skyscraper. Much of it is executed in metal—metal chairs, tables, floors and ceilings. But a metal chair cannot possibly be a comfortable chair to sit in. The steel table is delightfully interesting, but you forget this when you are obliged to move it. And it is not pleasant to knock one's knees against metal furniture, as I discovered in a modern house some months ago.

"One of the most interesting problems in life today is that of acoustics. We know that to dine in a room with twenty-five people the resultant reverberations of sound is trying on the nervous system. Just as we are beginning to learn something about the art of making a room quiet by the use of acoustolithic materials we find ourselves in the midst of mirrored ceilings, metal floors, metal furniture and hard surfaced walls which naturally defeat the one thing we are all seeking in this modern life—quiet.

PHOTO BY AMEMIYA

The front view of one of Mr. Lindeberg's houses at Locust Valley. Walls of Holland brick and a roof of mellow browns with metal casements

"If to be modern it is necessary to make chairs hard and stiff in outline, and to make tables with legs projecting beyond the top, which reminds me of the favorite motif of one of the modern French designers of suspending the table top from the legs, which is after all nothing but a trick; if it is necessary to suspend sofas and beds from ropes and chains, to mirror our walls and ceilings, to use white fabrics in a dust-ridden city, then I heartily disapprove of the so-called modern movement. Good taste, after all, is the essence of restraint.

"Some of the European designers like Dominique, Le Cu, Saarinen, Ostberg, Tengbom, Lalique and Edgar Brandt are really doing fine things. They know form and color, and how to use materials. Their work is inspiring and we have much to learn from it.

"After all, this idea of being modern is not particularly new. It comes about every generation. In the old days, when I was in McKim's office many architects were trying hard to be 'modern'. The conception of modern architecture at that time was the heavy ornate architecture seen in the late Senator Clark's residence and in the old De Lamar house, both recently demolished. Then came the Art Nouveau which died almost at birth.

"There are some European-trained decorators and furniture designers in this country, but they are mostly working where the Austrian and German designers left off thirty years ago. Take the design of ——— and ———," said the architect, mentioning the names of two such modernists who are now much in the public eye. "If you compare their designs with those illustrated in the 'Deutsche Kunst and Dekoration' published in Darmstadt, Germany, twenty-five years ago, when the mode was at its beginning, you will see that they are both very much the same. It is the same old story, you must know your job absolutely. That means you must know how things are built before you can design.

"But I believe that we are learning in America. And I believe that we have a wonderful future as we learn. More and more, people are appreciating form and color, and are impatient with ugliness.

(Continued on page 92)

Below—Interesting window handling in the front of one of the wings of the Newport house. The little iron porch is particularly satisfactory, as are the ornamental limestone window frames. An example of exquisite scale and proportions and perfect texturing of the various building materials

PHOTO BY SAMUEL H. GOTTSCHO

Murals in the Renaissance Room of a Sports Club House

Murals by Griffith Baily Coale *Interior Decorations by Barnet Phillips Co.*

The sports of Persia, Early America, England and France are represented in these four murals in the New York Athletic Club as follows—Persia as the cradle of polo, in the Early American picture the dignified game of bowls is being played, in England of course the typical game of the century is golf, and in France tennis is being indulged in by lovely ladies and showy gallant cavaliers after the XVII century fashion

Silver Birds and Animals in Decoration

These Graceful Forms, Modeled by Modern Artists, Are Entering Largely into the Decorative Schemes of Rooms and Also of the Dining Table

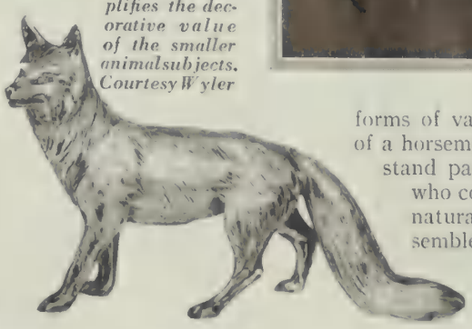
By EDWARD WENHAM

Above: Game cocks are among the many bird subjects used for models by modern silversmiths; the small brown bears, in the picture, are equally well modeled. Courtesy Wyler

Center: In keeping with the popularity for figures of famous race horses polo ponies with their riders in action are now being adopted as ornaments. Courtesy E. Schmidt & Co.

IF, as an old proverb tells us, a man is known by the company he keeps it is equally true that our individual inclinations are expressed in the more intimate surroundings of our homes. Not, of course, in furniture or the larger articles necessary to our comfort but in those smaller decorative objects which represent a purely personal interpretation of some innate desire. One such desire, latent in each of us, is that call which beckons to the great outdoors and this often finds unconscious outlet in the ornaments of some particular room.

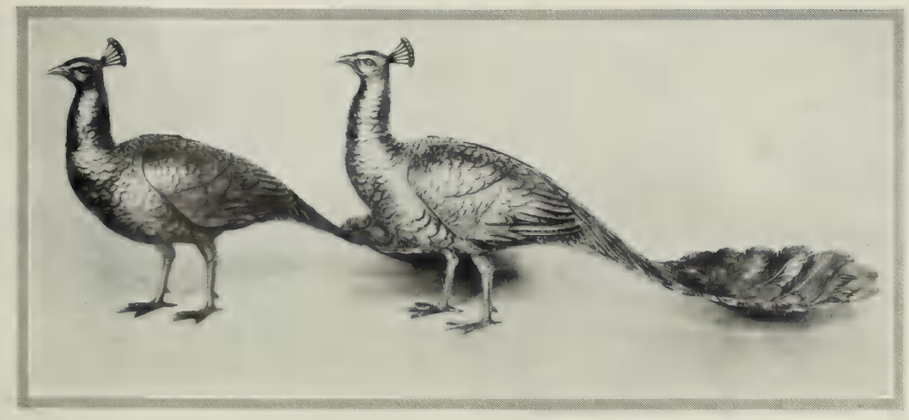
This explains why, in the den of a hunter's home, the various ornaments will be in the forms of various wild animals and birds; or in the case of a horseman the graceful forms of miniature horses will stand patiently on his desk; or in the case of those who collect animal and birds shapes because of their natural beauty, a veritable menagerie will be assembled in a library or boudoir. However many specimens may have been acquired there is always the same desire to add to the collection whether they be the early pottery and porcelain, bronze or those which represent the art of the modern modeler in silver. Though animals and birds have inspired the silversmith for centuries, it is only in quite recent years that miniature models have appeared for purely ornamental purposes. In this writing we do not intend to touch upon the early examples, such as the German bird and animal drinking cups but rather to deal with those delightful little pieces that have appeared in our shops during the past decade. That this work of the present-day artists is perfect in its detail and true to the natural forms, is evident from the accompanying illustrations. But fine as even



Reynard exemplifies the decorative value of the smaller animal subjects. Courtesy Wyler

A hare which is 13 in. high with a detachable head to permit its use as a container. Courtesy J. E. Caldwell & Co.

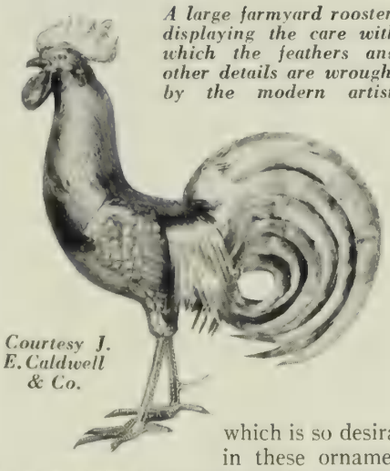
these photographs may be they cannot quite convey all the fascination these animals and birds exercise upon the human mind which is in any degree disposed to admire the graceful forms of Nature's own kingdom. To examine any large number is nearly always to find that the admiration increases as more and more in infinite variety are seen.



Finely modeled silver peacocks with the tail feathers arranged to form dishes for bon bons or salted nuts. Courtesy J. E. Caldwell & Co.

In this branch of the arts the modern work is undoubtedly finer than that of the earlier silversmiths. Today the figures are far less crude and it is patent that the modeler pays infinite attention to the most minor detail in his effort to reproduce all the gentle curves of the muscles and outline. With his bird subjects the artist of today applies himself equally to reproduce the natural position, the correct contour of the bird and the manner in which the feathers lie on different parts of the body. In the carriage and expression of the various members of the feathered flocks the silversmith exhibits his skill to a greater extent if possible.

It may be in the forms of two fighting bantam cocks, in the arrogant mein of a great farmyard rooster, in the shape of an inoffensive pheasant or the vanity of a peacock. In either the craftsman succeeds in conveying the characteristics of each bird through the medium of the metal model. Some of the bantam cocks and roosters are especially delightful. One pair modeled in the action of fighting were quite evidently the work of some man who not only knew these birds but had attended more than one Sunday morning cocking. The ruffled plumage, the swaying tail feathers and the outspread wings are all mute evidences to the patient study the modeler must have given to these game little birds before attempting to interpret their warlike mien in silver. Nothing is missing; from the expression of the one which knows defeat is his to the foot of the victor raised to deliver the *coup de grâce* with style, and so end the fight. Many of us may be able to model a well shaped form of an animal or bird but only the artist can so portray his subject that it later develops that sense of personality which is so desirable in these ornaments. Their uses from a decorative point of view are far more numerous than might be presupposed. One of the illustrations shows four mounted polo players around a large bowl of flowers. The very sense of movement which the craftsman has achieved in the ponies results in a miniature scene animated by the several figures. Here again, are the finer knowledge and technique which the artist in silver composition must have, to depict the various positions of the animals in action and the result is often extraordinary. But this is but one of the many forms of table decoration to be attained with these small models. Obviously, the number has to be governed by the size of the table; but, at the same time, they vary so greatly in size that it is astonishing how many may be placed on a dining table without in anyway causing an appearance of their being too numerous. And it would almost seem that it were possible to obtain silver animals suitable to any occasion or to express a subtle compliment to a particular guest.



A large farmyard rooster. displaying the care with which the feathers and other details are wrought by the modern artist.

Courtesy J. E. Caldwell & Co.

The home-coming of a big game hunter, for instance, could be marked by elephants modeled not in the quiescent docile manner of the circus animal, but in the moments of their tremendous anger. For if the hunter has been fortunate enough, during his treks in Africa or his shikars in India, to bag one of these great beasts the little silver figures will recall the moment of danger when the wounded bull "got the wind" of his enemy and charged through the forest to destroy the human midget. And so faithfully are these and other animals modeled that it is possible to suppose that the original modeler had actually lived in the wild places to study the characteristics of the creatures he reproduced as ornaments.

Lions, tigers, bears, ostriches have all attracted the attention of the artists in silver so that these figures have naturally taken their place among the ornaments of our rooms. Possibly no creature offers quite so graceful a form as the well-bred horse. There

(Continued on page 96)

Below: The small cow figures are of the type once used as cream pitchers, the one on the left being an English Georgian example. The ostrich is early German work and both of the elephants are modern. Courtesy James Robinson

Some fine old pieces of Charles II oak and walnut furniture are shown in the library of Mr. and Mrs. Robert K. Stafford. The draperies for the casement windows are turkey red glazed chintz and the couch is upholstered in the same chintz. Panelled walls are dark oak, with decorative plaster ceiling

An interesting contrast with the library is the cold, formal Georgian living room with hearth and facing of the fireplace in black and gold marble. The tufted rugs are in rose, green, gold and coral. Near the fireplace is a sofa in jade green antique satin. The interesting portrait over the mantel is of Mrs. Stafford

New York Home Entirely Foreign in Inspiration

With a Jacobean Dining Room, A Georgian Living Room and a Louis XVI Bedroom, the Home of Mr. and Mrs. Robert K. Stafford is Remote from any of the Modernistic Expressions

Decorated by Harold W. Vassar, Architect

PHOTOS BY S. H. GOTTSCHO

IT is quite absurd to say that the modernistic movement has entirely superseded the appreciation of the fine works of art in the famous European periods. It is quite true that the modernistic point of view has ceased to act like an orphan child wanting to stay in beautiful homes and not quite sure that it is going to be welcome. It advances today with a sure, brilliant, at times almost insolent tread. But it has its own place and its own appreciators and is enjoyed by a type of mind either that is very modern or very curious, or easily bored. And it has not, so far as I can tell, nor ever will supersede or crowd out the real appreciation of the magnificent cabinetwork and fabrics and potteries and porcelains that are the heart and soul of the fine and industrial history of the old world.

A close-up of the living room showing the fine old Georgian bookcase and beautifully decorated windows

The fireplace in the dining room is a severely interesting Italian Gothic, the walls red damask with Jacobean furniture

One no longer apologizes for liking the modernistic type of furniture. One dares to say that it is the finest cabinetwork we have seen in over a century. On the other hand, one still approaches with a reverential mind the beauty, charm and luxurious magnificence of old Spain, of Italy, of Tudor England, the Louis of France.

In this home of Mr. and Mrs. Robert K. Stafford of New York we are taken with a kind and intelligent hand into the old world loveliness, and we find it a great treat to look from room to room, never startled, never wondering, just greeting old and valued friends in the world of fine and industrial art.

Wisely the decorator has not held to any one period of time in planning these beautiful rooms. The dining room is mainly Jacobean and the living room Georgian. In the hall is a Queen Anne mirror, a console table from a design by William Kent and fine old sidechairs of walnut, covered in antique tapestry. The Georgian living room, with its soft greens, holds some very fine pieces of old furniture —a Queen Anne winged chair, a secretary and old desk chair of Chippendale. The old drum table is XVIII Century Sheraton. The console tables are Sheraton too and over them are valuable XVIII Century mirrors with candelabra reflecting in them.

Mrs. Stafford's own bedroom is all French, from French blue hand-woven silk window draperies to the commode and trumeau in blue and gold and a chaise longue in old Nattier French velvet. The ivory walls form a delightful background for this bedroom and harmonize interestingly with the salmon color rug. The Louis XV bergère is in silver and salmon damask and the beds are painted in blue and gold and upholstered in ivory brocade. The dressing table and mirror are Louis XVI and the color is ivory combined with gold and blue.

(Continued on page 100)

Fine Detail in Beautiful Gardens

Landscape Architects Add Variety and Charm to Great Estates and Small Gardens

Left—A detail of the Japanese garden in the Lashar estate in Fairfield, Connecticut. This garden was built on a northwesterly sloping hill where water for brooks, ponds and fountains was available. The stones were found on the property. The garden ornaments were chosen in consultation with Mr. Langdon Warner. Fuji was planted with Stonecrops diminishing in size. Many Japanese plants were imported and areas of sand were used in the Japanese manner. The pergola seen in the illustration is of bamboo with lashings of marline, tarred and painted black

Right—Estate of Mr. H. H. Rogers at Southampton, Long Island. The pergola is on the east side of the garden. The wall is stucco and colored gray peach. The pergola is the same tone. The top of the pergola is in rural effect and covered over with grape vines. An urn is placed in an arch in the wall. It is an antique piece of special beauty. There is a heavy planting of shrubs and low flowers around the pergola wall. Mr. Walker of Walker & Gillette, Architect. Olmsted Brothers, Landscape Architects

Above and below—Arthur A. Shurtleff Landscape Architect

Left—The Donald garden is on a hillside facing southeast, location determined by great trees and adjacent houses, the ground terraced to overcome natural differences in level. It is planted with many broad-leaved evergreens and shrubbery having bright colored berries for winter effects. The pool, surrounded with iris, contains water lilies. Trellises support the wall design on the side toward the house

Below—A brick stairway is shown here, one of the interesting architectural features on the estate of "Longwood," the home of Pierre S. Du Pont. There is a certain formality about the planning of this staircase with its stone foundation and interestingly laid up brick, but the vines and the clambering roses and the tall evergreens bring it into neighborly harmony with the garden. To the right is a series of arches, vine-covered, forming a sort of green cloister making a lovely vista in the heart of the garden

Above—What stucco can do in the development of architectural features in a landscape is beautifully illustrated in this garden of Mr. J. Y. Baruh, in California. Between the low roof and the wall fountain is a Tunisian panelling and the water juts out of a spout on the upper part of this, then it falls into a little basin which is stucco inside with tile plaques, and from there it trickles into the water-lily pool. The planting about this pool, close to the house and back in the garden is beautifully managed, forming a picturesque setting for the architectural garden features

Above
Gordon B. Kaufmann
Architect

Right
Lewis & Valentine
Landscape Architects

Below
Olmsted Brothers
Landscape Architects

Left—A wrought-iron gateway on the estate of William R. Coe at Oyster Bay. Up a flight of brick and stone steps, one passes through this gateway from one garden to another. It is a beautiful architectural feature. On either side of the steps are marble urns, carved, half hidden in luxurious planting of roses, and through the gateway is a path, bordered with box, leading to the stately Elizabethan stone house, one of the handsomest of its type on Long Island

The vases and candlesticks shown in this picture were made at the Bow pottery, the first to produce porcelain in England. The shapes of the vases were copied from the Chinese and the various small blossoms modeled separately and applied, each being painted in natural colors. Courtesy Vernay

The Decorative Importance of Porcelain Vases

Vases Are of Particular Interest to Those Collectors Who Seek Objects Which Have Ornamental Value in the Treatment of Interiors. Twenty-Fourth in a Series of Antiques as Decoration

By EDWARD WENHAM

AMONG the many mediums for introducing color to rooms, none is more ancient nor has known such consistent popularity as the ornamental vase. Nor does any of the early crafts allow us a better path to travel in following the artistic development of the human race through the successive periods of advancement toward the civilization of more modern epochs. In this writing it is the intention to restrict the subject to porcelain vases as distinct from the earlier pottery. For though the shapes and, to some extent, the decorations are associated, porcelain, especially in so far as the European countries are concerned, represents a distinct and separate era. Without dwelling at any length upon the technical differences, it might be well to describe the outstanding characteristics by which the one may be easily distinguished from the other. Probably to the average layman the following will serve and at the same time eliminate any details which may confuse the student.

Pottery or earthenware, which may be made of clay and baked in an oven is always opaque whereas porcelain is translucent. This may be tested by holding a pottery vase to a strong light, when it will be found that the inside is quite dark. Subject a porcelain piece to the same test and the "walls" and bottom will allow a certain amount of light to penetrate, this amount depending upon the composition of the "body", as the paste of a porcelain article is called. This degree of translucency is one of the methods by which the experienced collector of porcelain determines

A pair of large vases add colorful decoration to an interior when used on a bureau or on a console either in a hall or in a living room. Courtesy Helen Pascal and Josephine Howell

Below—An elaborate Ming porcelain funeral jar. Courtesy the Ontario Museum of Archaeology

Below—A Ming garden seat decorated with masks. Courtesy the Ontario Museum of Archaeology

Below—Set of early English Bristol porcelain painted with native flowers but the shapes follow those which had been brought from the Orient. Courtesy Victoria and Albert Museum

the origin of a specimen which is unmarked or of which he has any doubt. Roughly speaking, he knows there are two kinds of paste—hard or true and artificial—and according to the constituents which were used at a particular factory, so is the translucency of an object more or less noticeable.

As, however, this treats more with the decorative value of antique vases rather than with the technical methods of identification we will dispense with the latter other than touching upon such points of particular interest as they occur. There is one point that all collectors of porcelain should keep in view and that is in connection with the styles of decoration found with the ornamental pieces from the European and English potteries. For it is safe to say that none has become at all interested in these beautiful pieces yet failed to see at least some resemblance between the painted designs of all. This is explained by the fact that all the decorative arts of Europe had found their way there from the Orient and this influence remains with porcelain to the present day. Consequently after the secret of making a translucent body was discovered by Bottger, in about 1710, it was not long before other European countries had obtained the same secret, either through the medium of workmen at Bottger's Meissen factory or through experiment with different clays.

A Spode vase of the neo-classic period with ram's head handles and gilt decorations enclosing a painted still-life panel

Worcester vases decorated with oval panels painted by Baxter in 1800, and flowers and trophies in colors and gilt. Courtesy Philip Suval

Naturally the shapes of all the European porcelain vases were copied from those which had for many years been imported from the East; and it is obvious that the early forms of decoration would, for some time, be inspired by the Oriental forms. Examples which are painted in that manner, however, are now rarely offered except those which were made at the later English factories. Nor do they offer the same aesthetic value as those which came after the porcelain painters had, to a great extent, freed themselves from the Oriental influence. And it is from that time we are able to see the minor differences in the applied decoration characteristic of traditions associated with some particular artists; or with a factory which under the guidance of some eminent painter developed a marked individuality in the style of the painted flowers, birds and insects or in the treatment of the panels. It is these minor differences the student comes to look for in the specimens he gathers round him. In suggesting that he "gathers" them around him we do so to differentiate between acquiring specimens and collecting for the decoration of the home. In the past there was far too marked a tendency to acquiring antique vases and imprisoning their beauty in a cabinet; a cabinet, too, where the shelves were often so overcrowded that the conglomerate mass of indeterminate color precluded the outline of any one vase being properly appreciated. Yet there are so many places in a home where a finely painted vase adds a brightness and enhances a setting in the same way that a painting brings the design of a wall paper into pleasant relief, due to the contrasting colors. Some vases and other small antiques, originally intended for use, are now so rare and valuable as to necessitate their being protected behind locked glass doors. But even so if a specimen is to afford a collector the full-

One of a pair of Minton vases in a delicate blue painted with a scene in the manner of Boucher. Courtesy W. H. Plummer & Co.

(Cont. on page 102)

Center: This vase was copied by the early Minton factory from an example in the Wallace Collection. Courtesy Meakin & Ridgway, Inc.

Left: A setting in which two French blanc de Chine vases are used as ornaments on a commode. Courtesy Lord & Taylor

Charming Westchester Home of Colonial Brick

An Old Apple Orchard on a Steep Hill Provides a Perfect Setting for This House, which Overlooks Many Miles of Beautiful Country

By CLARE LEDOUX

Hunt & Kline, Architects

PHOTOGRAPHS BY SAMUEL H. GOTTSCHO

IT is not often that one finds an old orchard combined with all the other attributes of an ideal home site. A hill top, a glorious outlook over the rolling country and finally, a great, blossoming garden of ancient apple trees. This is the place found by Mr. Alexander Taylor as a setting for his home at Rye. Vistas to the south and west include not only the natural beauties of Westchester County, but the fine greenswards of three famous golf clubs—which has its practical as well as aesthetic advantages, for Mr. Taylor is an ardent golfer. That wrought-iron weathervane which swings at the top of his chimney showing the golfer ready to drive, is symbolic.

The house fits completely into the picture. The contours of the land necessitated a difference in levels which gives pleasant variation, a trifle less of formality to the Colonial architecture. The low roof lines of the two end wings carry the same feeling. The main entrance is formal Georgian, its classic columns surmounted by a small balcony and high Palladian window. The windows in this house are of special interest because of their variety and nice balance—the dormers, the second floor bay, the low quadruple window and the leaded glass window on the stairs. In the sun porch are tall glass doors and a second Palladian arch. The wood sash and other trim are painted white. The roof is variegated slate. Gutters and leaders are of copper.

A boxwood hedge has been used as a base planting. Small hemlocks add further interest to the grounds and on the west slope is a fine flower garden. The old orchard included several cherry trees and two of these stand in front of the house. A driveway circles to the main entrance, which is approached by a low semi-circular brick step with pots of ivy at either side. The pine paneled door is painted black, this note repeated in the fine wrought-iron grilles of two small windows at either side. A flagstone walk leads from the drive to the simple arched entrance and natural pine door of the service wing.

The furnishing of the house is in character with the architecture and includes some beautiful Georgian and Early American antiques. The entrance hall is papered in a delicate Colonial design. Floors are oak and woodwork painted cream color. The

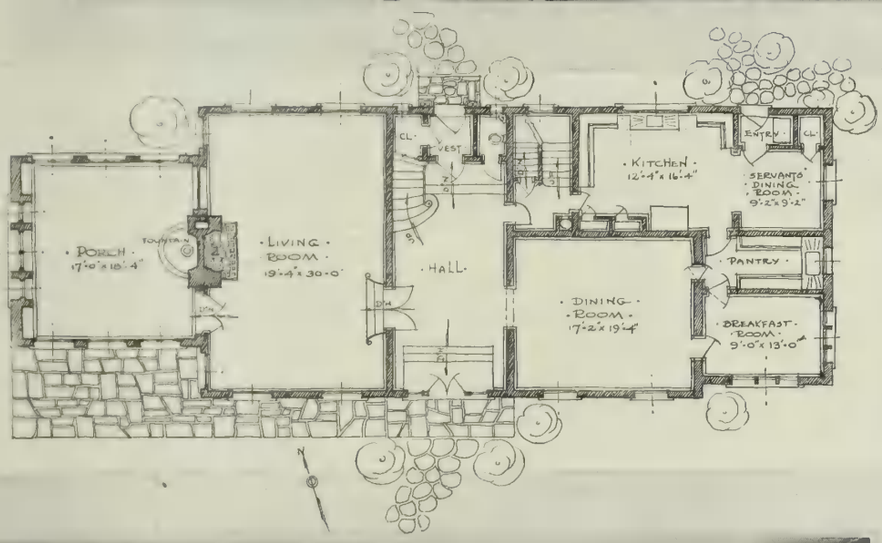
Above—The Colonial brick home of Mr. Alexander Taylor, at Rye, was built to fit the contours of the sloping land. The changing levels, the low roofs of the wings and the interesting arrangement of the windows give a pleasant variation to the fine formality of this formal type of architecture

Left—Above the formal Georgian doorway is a small balcony with glass doors surmounted by a Palladian arch, forming an entrance motif of harmonious classic beauty

Living room walls are paneled and painted apple green. The oak floor is covered with plain wine-colored carpet, its tone repeated in drapery, furniture coverings and in the old Chinese silk above the mantel

paneled walls and woodwork of the living room are painted apple green and the oak floors are stained chestnut brown. Black marble faces the fireplace beneath a carved wood mantel, and the fireplace equipment is brass, with an old fire pan and bucket of special interest. The oak floor is almost completely covered with a wine-colored carpet, this color repeated in velvet upholstery and chintz summer covers and hangings, and in an antique Chinese silk above the mantel. This room is furnished with Georgian pieces.

The dining room walls are covered with antiqued silver grass cloth and the woodwork is painted an antique green. A fine old Duncan Phyfe table and Chippendale chairs are the principal furniture in this room. Corner niches and cupboards and a window box of trailing ivy are interesting decorative details.



Floor plan of the Alexander Taylor house—showing the placing of house in garden. Hunt & Kline, architects

Adjoining the dining room is a breakfast room with walls of knotty pine boards and simple Early American furniture. Green and white checked curtains of Colonial hand woven linen and some bright hooked rugs complete the decoration of the room.

The upstairs rooms are furnished with Early American pieces and hooked rugs. The walls are light tinted rough plaster and the woodwork is painted in harmonizing colors. The spirit of this home, as established by both its architecture and surroundings, is charmingly maintained in the interior furnishing and decoration.

The atmosphere of the rooms is as restful as the shadows of the old apple trees, as warmly inviting as the sunlit slopes and valleys stretching away into the remote distance.

Below—A Duncan Phyfe table and Chippendale chairs are the principal furniture of the dining room. The walls of this room are covered with antique silver grass cloth and walls are painted antique green. And a fine corner cupboard of course

Two Fine Rooms in the Modern Spirit

This Extremely Modernistic Exhibition is Being Held at the Art Centre and Shows a Variety of Fabrics, Furniture and Lighting Fixtures with the Very New Note

Above—A dining room at the Contempora Exhibition designed by Bruno Paul. The furniture is selected birch upholstered in a beige and brown fabric of geometric design

Below—Bedroom by Paul Poiret. Here the furniture is covered in two tones of gray fabrikoid. The walls, all the coverings and the hangings are in different shades of mauve

Spacious Murals in a New York Duplex Apartment Hallway

The Decorations in the Hall of the Apartment of Mr. Frederick K. Barbour Give Space and Variety to the Entrance of this Lovely Apartment. This is Partly Accomplished by the Perspective in the Murals

Decorations by Robert M. Carrère

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

Upper right—The decorations of these sidewalls were painted on canvas to fit the walls in Robert Carrère's studio in Florence. When the panels arrived here, to be installed, it was interesting to note that they were fitted to a hair's breadth. Turquoise blue has been carried out as a background of the complete wall treatment, commencing at one end with a very pale tone and shading to a deep turquoise at the extreme top

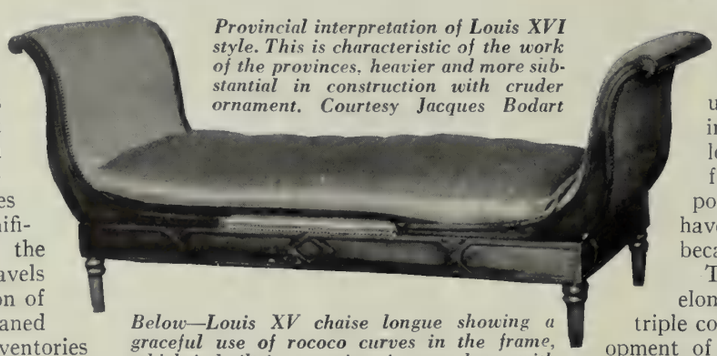
Upper left—The woodwork and trim are painted ivory white, with the stair carpet and brocaded curtains in the arch of deep red, in pleasant contrast with the turquoise blue background. The lighting fixtures are mirror and cut crystals, and the old Venetian chairs of Chinoiserie lacquer are in pale blue-green with gold reliefs. This type of work, which originated in Venice, was later copied in France and England from the Venetian originals. It has great distinction of style

Right—Inspired by the type of Chinoiserie known as Piedmontese, found in northern Italy, the artist depicted a continuous panoramic Chinese garden subject that creates an atmosphere of extreme restfulness. Against the turquoise blue background, the foliage, figures and buildings, all in natural tones in the paintings, are continued on the second floor as sky and tree-tops, and harmonize with the pervading blue color scheme

Chaises Longues and Sofas in Many Graceful Designs

The Luxury of Reclining Became Generally Appreciated in France During the Late Seventeenth Century and there Followed a Variety of Interesting Styles in Furniture Designed to Perfect this Art

By GILES EDGERTON



Provincial interpretation of Louis XVI style. This is characteristic of the work of the provinces, heavier and more substantial in construction with cruder ornament. Courtesy Jacques Bodart

It is sometimes the rather trivial details that come down to us from past epochs, which give the most significant sidelights on history. The recorded fact that Louis XIV possessed no less than 413 beds seems to cast its illumination on a whole great period. It gives us a definite measure of the magnificence and lavish expenditure of the French court so that imagination travels on, fascinated, to a new appreciation of what it meant. That little item gleaned from such drab documents as the inventories of various palaces of Louis le Grand is as enlightening as several pages of more important facts.

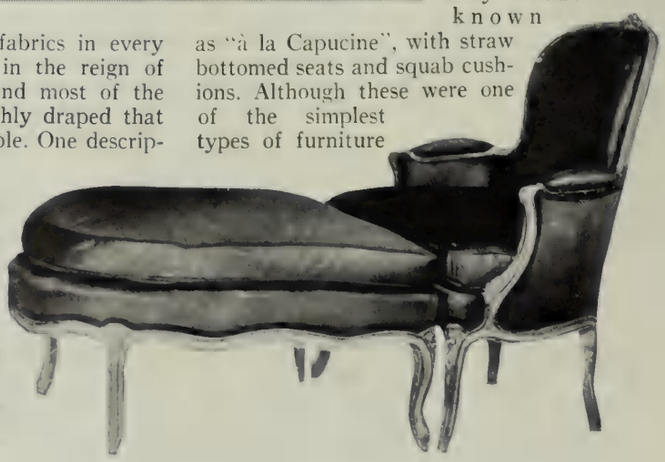
In the latter part of the Seventeenth Century, called the "century of magnificent beds"—to which claim the monarch himself appears to have contributed handsomely—the day bed came into general use in France, the ancestor of the modern lounge and chaise longue, just as the stiff backed settee was predecessor of the later sofa. The art of reclining may have reached its height in ancient Rome, but the modern day bed made its first appearance in England, in the form of a long bench with head rest adjustable by means of straps or chains and pins which would hold it at any desired angle. Whereas the English day bed of that time was usually simply constructed of carved wood and caned, the bed "à l'anglaise" in France was likely to be heavily upholstered. This was no doubt largely due to the wide use of beautiful fabrics in every form of decoration. Beds, in the reign of Louis XIV, the Regency and most of the following reign, were so richly draped that woodwork was scarcely visible. One description of the furniture states that beds were simply "pretexts for the display of the utmost luxury", the coverings being either closely nailed or allowed to fall in lavish folds. The frames themselves were so unimportant that most of them appear to have been thrown aside as the fabrics became worn out.

Below—Louis XV chaise longue showing a graceful use of rococo curves in the frame, which is built in one piece in accordance with later developments in the construction of chaises longues in France. Courtesy Brunovan, Inc.

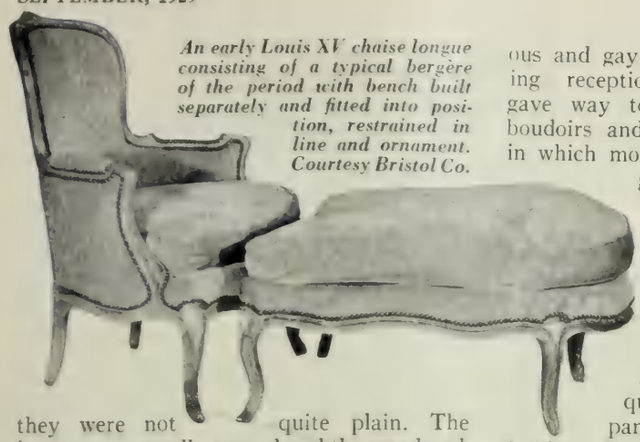
The Louis XV chaise longue, an elongated chair, usually a double or triple conjoined piece, was a direct development of the bergère of the period. The bergère was a chair with high rounded back and upholstered arms, with "a little mattress of feathers" on the seat, covered with fine silk or tapestry. The Beauvais manufactory at that time created many designs especially for covering chairs and sofas, weaving into their charming colors the stories of Lafontaine's Fables, the scenes from Molière's comedies, pastoral scenes or favorite chinoiserie subjects. The idea of adding to the bergère a similar chair with very low back resulted in the typical chaise longue, sometimes built in one piece, more often consisting of two or three separate sections, both of which types are illustrated here.

English precedent was more closely followed in the Provincial day beds known as "à la Capucine", with straw bottomed seats and squab cushions. Although these were one of the simplest types of furniture

Louis XVI chaise longue of exceptionally small size, suitable for a child. Courtesy The Cassard Romano Co., Inc.



Right—This Louis XV example, painted in two colors, has an unusually high back on the chair. The other section can be used as an individual seat. Courtesy The Cassard Romano Co., Inc.



An early Louis XV chaise longue consisting of a typical bergère of the period with bench built separately and fitted into position, restrained in line and ornament. Courtesy Bristol Co.

Directoire settee of the Provincial type, of cherry with covering of old striped yellow satin. Courtesy Ann Elsey

they were not quite plain. The legs were generally turned and the woodwork was sometimes ornamented with carved designs. The structural lines were both pleasant to look at and substantial, with comfort as the main consideration. One gathers that this latter asset was appreciated by the higher ranks of society as well as by the provincial folk, for the pieces were frequently seen among the rich furniture of the finest homes. There is something very pleasing about the simple furniture of the provinces although for the most part it offers us only more or less skilful interpretations of the fashions of the capital. With the exception of certain things especially adapted to the needs of the country, the beds "à la Capucine" are one of very few really distinctive Provincial types.

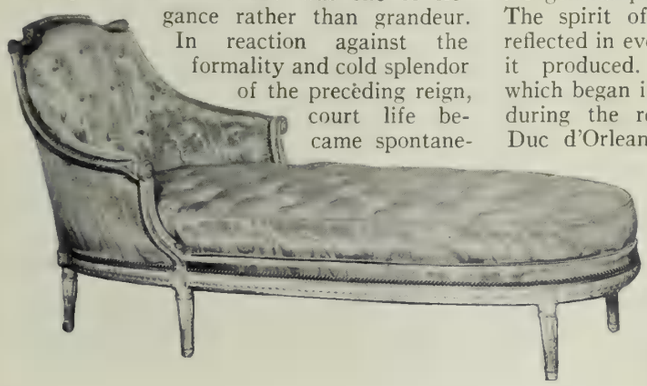
In the Carnavalet Museum is a bed said to have belonged to Madame de Sévigné, designed for use also as a lounge in the summer parlor. It has three sides and cane replaces the usual support for bedding. During the day, the bedding was removed and ornamental cushions were put on the seat and around the sides to make a comfortable piece of daytime furniture. Many of these "seat beds" which actually served a double purpose were used in the Seventeenth and Eighteenth Centuries in France. The period of Louis XV was one of elegance rather than grandeur. In reaction against the formality and cold splendor of the preceding reign, court life became spontaneous and gay. Imposing reception rooms gave way to exquisite boudoirs and bedrooms in which more intimate guests were received. The bed, instead of the massive structure common in the time of Louis XIV, was rather an exquisite and harmonious appanage of the decoration. The fashion of receiving one's visitors while in bed had passed and the day bed or chaise longue offered a suitable alternative. One could thus maintain the superior advantage of a reclining position, a superstition which was evidently respected, for we read of court receptions where the king reclined, high officials were seated, the nobles stood and the general populace was obliged to kneel. The spirit of the age was reflected in everything which it produced. The rococo, which began its graceful day during the regency of the Duc d'Orleans, was an expression of romanticism and freedom from restraint. It had a feminine quality which was a logical by-product of a life keyed to the whims, first of Madame de Pompadour and later of Madame du Barry. It was the triumph of the curve, producing furniture which was varied but always curvilinear, every angle rounded, every straight line avoided, from the top rail to the cabriole legs. In seeking to eliminate all that was cumbersome and heavy it developed finally a trivial construction, ran riot in meaningless, even incongruous, ornament, but at the beginning there was considerable grace.

This bedroom in the home of Mr. Max Danziger shows the chaise longue in the second period of its development; that is, divided into two parts. It is pleasantly placed before a very large window. Harry Meyers, decorator

The two Louis XV chaises longues illustrated show the style at its best, the flowing curves defined by simple grooving of the woodwork, interrupted only by small floral medallions. The double piece shows the earliest form, a typical bergère to which a long separate stool has been added. The other indicates a later development, in which the one piece construction has been reflected in the unity of graceful outline. The woodwork, too, is somewhat elaborated and the piece has reached an ultimate perfection in the way of luxurious comfort.

Furniture of this period needs harmonious surroundings. The least false note can throw everything off key, but, as it happened, all phases of art were inspired by the same ideals. The tapestries of Beauvais, Gobelins and Aubussons, the rich silks

(Continued on page 106)



Left—Louis XVI chaise longue showing the simplification and refinement of design in this period, with characteristic motifs. Courtesy Brunovan, Inc.

The symmetrical ends, which were quite rare, make this Louis XVI piece particularly adaptable as a day bed of delicate beauty. Courtesy Old France, Inc.

What Americans Are Seeing in Paris

The Ballets Russes Again. Of Course, Ida Rubenstein and Jean Cocteau, and Some Famous Paintings of Jacques Emile Blanche

By WALTER HANKS SHAW

EVEN in this day and age when every metropolis has its "Season", London, Rome, New York, Cannes, Biarritz, the Paris Season has remained unique. There is an atmosphere about those three months, May, June and July, in Paris which remains unexplained by the fact that these are the most brilliant, socially and artistically, months of the year. After all that is true of all "seasons". The uniqueness of the Parisian season rests upon something, which for lack of a better word, must be called "psychic". It is in some ways comparable to those medieval pilgrimages which the Christian dévots made to the shrines of the saints. Those people, gathered together from all parts of the world, who meet in Paris for the "Season" emanate a conviction, a point of view, a state of mind which differentiates them from the ordinary cosmopolites. They have come to Paris at this time of the year because they believe, perhaps unconsciously, that certain intangible values in life are more fundamentally important than many concrete valuations. They form a sort of jury of *Bon Goût* before whom are tried the newest as well as the oldest manifestations of the spirit, of art. And when they return to their "home-towns" they carry with them something of this atmosphere which gradually has its influence upon the entire surroundings. That is one reason why the Paris Season is unique.

PARIS' PERENNIAL SPRING FÊTE: THE BALLETS RUSSES.

Now, after a quarter of a century, Diaghileff's Ballets Russes have become such an integral part of the Paris Season that they have taken on much the same ritual significance to Parisians that the Dionysian Festival had for Athenians . . . the celebration of the re-birth of Dionysos, the god of spring, with music and dancing. And the miraculous artistic re-birth of the Ballets Russes each spring leads one to believe that Dionysos has been reincarnated in the person of Serge de Diaghileff. How else can one account for such unprecedented, such perennial youth? This season, his twenty-second, Diaghileff presented three new ballets, two new stage-designers, a new musician, a new choreographer and a new premier danseur! And with the collaboration of Chirico and Rouault this year, Diaghileff completed the list of the leaders of modern painting who have designed scenery and costumes for the Ballets Russes.

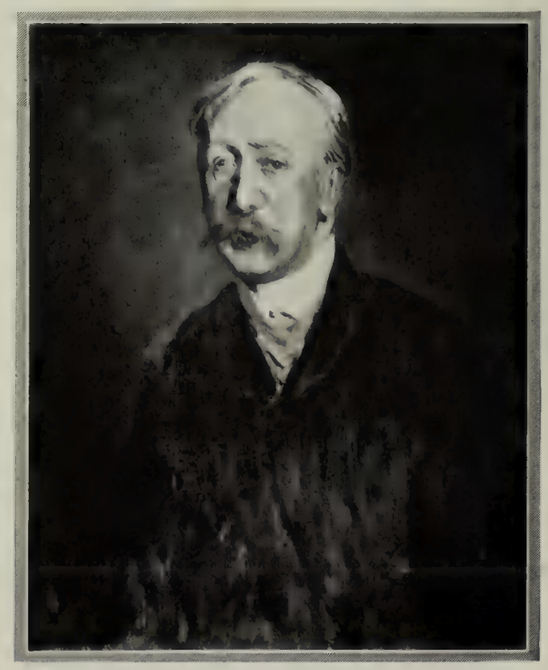
Jean Cocteau by Jacques Emile Blanche, exhibited this spring in the Galerie Charpentier, Paris

The Comtesse de Castiglione, painted by Blanche in 1893, of whom he writes in "Mes Modèles"

When the ballet, "Le Bal", designed by Georges de Chirico, was announced, one wondered how it would be possible to write even the vaguest scenario which would make plausible those egg-shaped Chirico heads or those weird Chirico ladies whose breasts are made with Doric columns! The ingenious Boris Kockno found a way out—the sentimental intrigue takes place at a masked ball at which all the guests are costumed to represent some phase of Architecture! What could be simpler? To the music of the newest Diaghileff musical discovery, Victor Rieti, Balanchine composed a choreography which united the Chirico architectural fantasies in an astonishing completion; except that one felt sorry for the poor dancers who were forced to contort their bodies in the most painful distortions. His object seemed to be to keep all natural gestures or poses from intruding upon this weird scene. Luckily or unluckily, depending upon one's conception of the dance, Balanchine succeeded to such a degree that not for one moment did the dancers appear to be human beings. Besides the importance of "Le Bal" as Chirico's first and only connection with the theatre, there was an added interest to the ballet as it served to mark the re-appearance of Anton Doline with the Ballets Russes after an absence of over three years. The power and physical beauty of Doline, added to the delicacy and youth of Lifar, make the Russian Ballet infinitely more perfect. With the exception of the moment when Nijinsky dominated the Ballets Russes there has never been a company with *two* such male dancers as Lifar and Doline.

The second creation of the season, and Rouault's début as a stage-designer, was called "Le Fils Prodigue", based on the famous Biblical story. The powerful, sombre greens, browns and blacks of Rouault's décor and costumes were admirably suited to the savage music of Prokofieff. But Balanchine, carrying on his strange, static conception of the dance, seemed out of place in this collaboration. There were moments of great plastic beauty in the choreography but as a ballet there lacked that flowing, rhythmic continuity without which the ballet becomes simply a series of "tableaux" or poses. Besides the aesthetic objections to be brought against Balanchine's conception of the dance, there is also the more practical objection: what a waste to compose a ballet in which there is hardly any dancing for

The famous George Moore, painted by Jacques Emile Blanche, his friend. An interesting study of this internationally known English writer



"Kiki," the first Queen of Montparnasse, dancer, diseuse, movie star, painter and author

those magnificently trained dancers to dance!

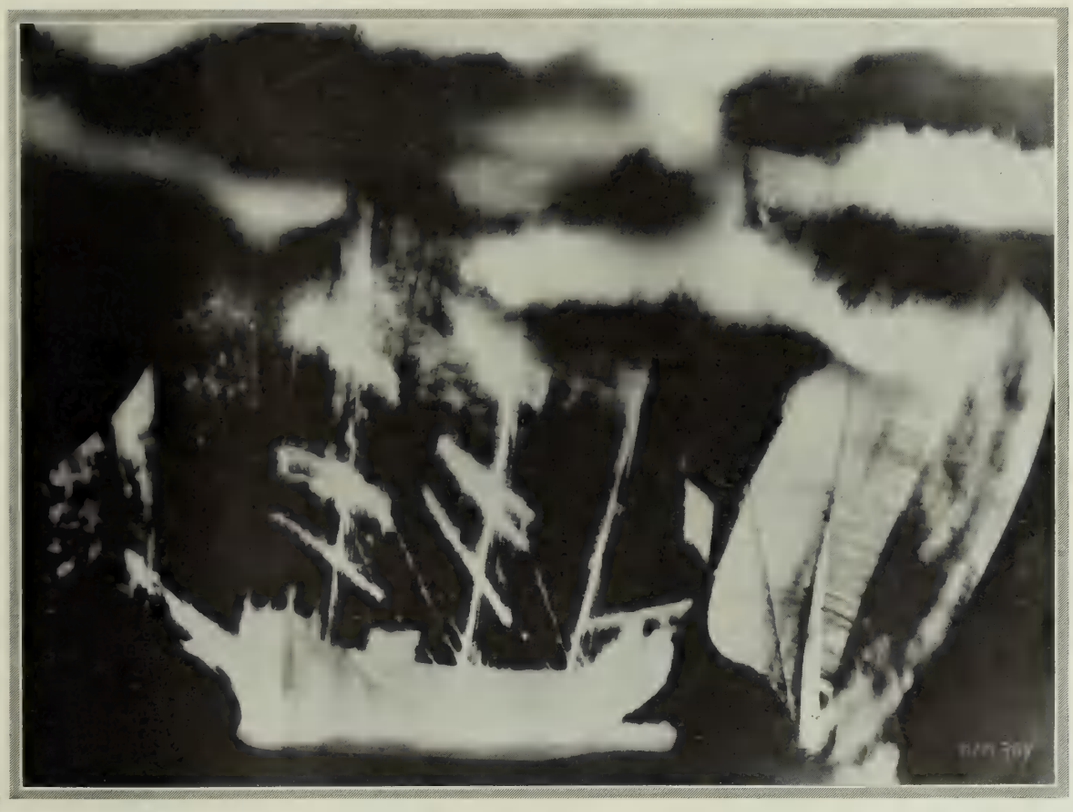
With the third new ballet, "Le Renard", Strawinsky raises again the old question as to what ballet music should be. Certainly there were moments when Strawinsky forgot that he was writing music for a ballet; he was writing music, pure music, which, after all, is not ballet music! Perhaps Lifar, who made his début as a choreographer with "Le Renard", realized this handicap. In any case he succeeded in making the stage the centre of attention most of the time by an ingenious trick. He had two sets of foxes, hens, and wolves on the stage; one group were dancers, the other were professional acrobats. When one group was on the stage the other was off stage; but the amazing performance of the acrobats kept the audience in a state of wonder at the extreme ability of the "dancers" in performing high jumps, springs, and other authentic acrobatics. Of course, in a sense, he let the cat out of the bag: one saw how much more efficient the acrobats were at the job given the dancers in so many "modern" ballets. The question arose in the public's mind as to the legitimacy of "modern" dancing when this ballet was so much better executed by acrobats! Perhaps the "Renard" may mark a return to the *dance* in the future; certainly the path started by Massine's choreography in the "Sacre du Printemps" has reached its logical conclusion and any further development along these lines is impossible.

IDA RUBENSTEIN MISSES HER GREATEST CHANCE.

For unknown reasons, Madame Ida Rubenstein departed from her usual schedule of appearing once a year at the Paris Opera and appeared twice this season. At the height of the Paris Season, in June, Mme. Rubenstein announced that she would create the long awaited, "La Valse", of Maurice Ravel. Not since "Petrouchka" has such a magnificent opportunity been presented to the choreographer to compose a ballet. The music, written by Ravel ten years ago at the command of Diaghileff and for some unknown reason never produced by him, is the epitome of ballet music and the deification of the waltz; even the Blue Danube is second rate in comparison. No wonder that it has been the dream of every choreographer in the world to have the chance to compose a ballet for it.

Filled with anticipation and apprehension, the cream of the Parisian public crammed the Opera for the first performance. Ravel conducted the orchestra himself; Ida Rubenstein starred herself. But the moment the curtain rose all hope vanished. The stage, decorated with huge black marble columns, draped with heavy blue velvet, was filled with dancers costumed in short tunics and pink tights! And this for the apotheosis of the waltz! But the choreography went to even greater lengths. Madame Nijinska, the creator of what is known as "the geometric choreography" had been entrusted to compose the ballet and she carried on the tradition she had invented—which is the opposite of the curved line, the flowing design in fact, the waltz! The result was lamentable, disastrous, disheartening. And not soon will the Parisian public forget nor forgive the whimsical Ida Rubenstein for this catastrophe.

A new canvas by Marie Laurencin just exhibited for the first time at the Galerie Bernheim-Jeune



Photograph of a poster by Man Ray for the popular new artists' cabaret in Paris, "Le Bateau Ivre," quite recently opened in the Place de l'Odéon

THE STRANGE CASE OF MONSIEUR JACQUES EMILE BLANCHE AUTEUR-PEINTRE

Probably no artist in the whole history of art, certainly no painter of the last half century, has occupied the position Jacques Emile Blanche does in the life and art of his time. Beginning as a fashionable portrait-painter in the eighties, by the sheer force of his intelligence he has managed to create a *genre* to which no one but himself belongs or ever could belong. Note character of illustration. He has succeeded in keeping from becoming démodé without ever changing his manner of painting by carefully creating an attitude which is unique and so personal that he is "hors concours" for all time.

The recent exposition at the Galerie Charpentier is indicative of the Blanche *coups d'état*. Just before the exposition Blanche published a new book of memoirs, "Mes Modèles", in which he analyzes his friends, George Moore, Thomas Hardy, Marcel Proust, Henry James and André Gide. In his preface to the catalogue to his exhibition

(Continued on page 108)

Right: The walls of the drawingroom are painted to imitate cedar wood relieved by gilt mouldings. The mantelpiece shows small pieces of china on skilfully disposed brackets

Below: A handsome Boule table dating from about 1840 is seen before the window in the boudoir. The panelling of the walls is carried out in the door with richly carved mouldings

Victorian Furniture Returns to Vogue

The Mayfair Home of Mr. D. G. Somerville, M. P., Has Been Decorated and Furnished with Taste and Originality, Showing the Skilful Use of Early Victorian Furnishings

By G. BASEDEN BUTT

Decorations by Carlo Olivotti, Ltd.

IN recent years the once despised and rejected furniture of the early Victorian period has been returning to favor. Many of the decorative accessories of that period are now keenly hunted by collectors of the antique; and such things as papier-mâché work-tables, or trays and boxes decorated in lacquer and mother-of-pearl, to say nothing of wax fruit, crystal lustres and globes of crystal glass, have found their way in numbers into the antique shops, becoming, as a consequence, increasingly difficult to obtain. It has been discovered, after all, that some of the Victorian furnishings were not without their own peculiar charm. The single rosewood or walnut boudoir chair, for example, on Louis Quinze lines and with a feminine type of narrow waist in the chair-back, was not only peculiar to the period but undeniably graceful; and surely, who would say a word against early Victorian chintz, or the damask linen table-cloth?

It has even been found that Victorian furnishings can be used successfully for the equipment of an artistic and tasteful home. One or two daring innovators have made the experiment, and now the new fashion has received further stimulus from the production of "Pickwick" at the Haymarket Theatre, in which the early Victorian style is employed for the stage sets. It has been found that Victorian furniture can look quite delightful if chosen with discrimination and if used with restraint. One has only to avoid the overcrowding and stuffy fussiness that were the chief bane of the period, to realise that, after all, some early Victorian furniture was not without its merit.

The truth of this contention is well illustrated by the photographs accompanying this article, which show the newly re-decorated West End house of Mr. D. G. Somerville, Conservative Member of Parlia-

Right: Two Victorian cabinets enriched with Sèvres plaques and ormolu are used with modern flower paintings against the panelled walls of peacock blue of the boudoir

Below: The dining-room in the Grosvenor Street, London, home of Mr. D. G. Somerville, M. P., has antique oak furniture and the chairs are fitted with antimacassars in antique brocatelle

ment for Barrow-in-Furness. The house itself is a classical eighteenth century Society mansion in Grosvenor Street, Mayfair, and the decorations and furnishings are the work of the Marchese Malacrida, an Italian nobleman who, in the last few years, has rapidly won for himself a reputation as one of our most brilliant and individual of interior decorators. It will be seen from the photographs that antique Jacobean furniture, for the most part of English origin, is employed for the dining-room; and the new note of Victorian style has been introduced unobtrusively in the antimacassars. The walls, which are stippled pale cream, form an ideal background for the handsome floral paintings and the oak furniture. The curtains, pelmets, table runner and antimacassars are in antique red brocatelle braided and fringed in old gold; and the carpet, which is devoid of pattern, is in jade with a deep brown border. There are two interesting half-round side tables of Italian origin in dark walnut, which harmonise perfectly with the scheme; and a handsome oak chest which may have been originally used for the preservation of ecclesiastic vestments is also used as an auxiliary to the Court cupboard.

Another beautiful interior is the drawing room, though here the Victorian element is scarcely discernible. There is a richly carved Victorian footstool and a modern tray-table, but most of the furniture is in Queen Anne walnut. The lampshades seen on the console table, which is decorated in gesso and gilt, have been made from antique wills, their decoration being legal script. A fine example of the art of the Marchese Malacrida is seen in the decorations in the panel above the mantelpiece: these consist of small brackets chosen and placed with exquisite taste and carrying small pieces of Capo di Monte china in a light ivory color.

The walls of the drawing room have been painted to imitate cedar-wood and are relieved by gilt mouldings and sconces. The chairs and settees are upholstered in bright yellow silk damask, and have loose cushions in delicate shades of blue and purple. The most brilliantly conceived interior, and the most remarkable example of Victorian furnishing, is undoubtedly the boudoir. Here are seen two early nineteenth century cabinets in palisander wood with ivory plaques and ormolu enrichments. It cannot be denied, that these cabinets, which have so long been considered unsuitable for tasteful interiors, have been used with positive genius, for above them are seen two impressionistic flower paintings in the ultra-modern manner. The walls are in peacock blue, with a shining surface; and the blue of the walls has been matched to perfection by certain of the blue shades in the flower paintings. The whole ensemble—walls, modern paintings, and palisander cabinets—is perfectly beautiful in its effect.

The room also includes three pieces of inlaid Boule furniture dating from about the year 1840. The magnificent Boule table, of French origin, which is seen in the window is another example of furniture which would scarcely have been included in an up-to-date interior even twelve months ago; yet who could find fault with it? There is also a Boule occasional table, and a tall Boule cabinet in one corner. As a matter of fact, it has long been recognised that much of the Boule marquetry done in Victorian times was of good workmanship, and it was primarily brought into disrepute by the poverty of the ormolu mountings. *(Cont. on page 104)*

The "Artificial Paradise" of Broadway

The Musical Comedies Shimmer, Burble and Crackle— and, Dying, We Salute Thee, Venus!

By BENJAMIN DeCASSERES

The mask of Thalia opens its mouth from ear to ear and vomits dancing savages, dancing cyclops, dancing furies.—Victor Hugo

IN this hot, pyjama time, when humanity unbuttons and our instincts go on the loose, when our dignity cracks and the stuffed shirt of our intelligence wilts—it is then, O Thalia, Muse of Musical Comedy, of thee I sing!

Who would discuss Eugene O'Neill, Pirandello or Paul Green in summertime? Such a one—if he be found—should be sentenced to read Marcel Proust's twelve volumes in one sitting in a steel foundry when the thermometer is at one hundred in the shade in a dry town in Kansas.

My musical-comedy education having been somewhat neglected, I resolved to make up for lost time by taking a course in Legs, Pulchritude, Jazz and Risque Sketches all at once, for I am a creature of excess, ladies and gentlemen.

So I picked the hottest weather I could find and took in, masticated, digested and otherwise assimilated everything I could find on Broadway in five nights and two matinees.

Result: My soul, waking and dreaming, is a mass of pattering limbs, crescendos and decrescendos of clogs, saxophone caterwaulings, fluffy negligees, whirling pyjamas, Dionysian tangos, bathrooms, beds, scabrous jokes, convex stomachs, delirious ensembles, negroid bellowings, tights, lights and libido bites, cream-puff tenors, permanent-wave sopranos and basso-bluffo comedians.

Musical comedy packs them in. It is the Artificial Paradise of the people. And why not the artificial so long as it delights the eye, fills the ear and kills thought? Of art there is little in these saturnalia of color, light, sound and comic sketches. They are made *(Continued on page 110)*

Marie Callahan, who is playing in "The New Moon" at the Imperial Theatre

Ruby Keeler appears in Ziegfeld's "Show Girl" at the Ziegfeld Theatre

Barbara Newberry, in "Show Girl", now playing at the Ziegfeld Theatre

Some of the stars in "Broadway Nights" at the 45th Street Theatre: Joyce Coles, specialty dancer, Odette Myrtil, co-star, and Margaret Merle, the principal singer

PHOTO WHITE GALLERIES

Charm of the Old English Timbered House

A Unique and Delightful Home in Merton Park, Surrey, that Was Reconstructed from a Building Three Hundred Years Old

By GUY CADOGAN ROTHERY

SETTING aside the great mansions, probably the characteristic charm attaching to most English country houses is associated with the splendid timbering, blended, it may be, with mere lath and plaster panelling, or with richly toned brick or the prevalent local stone. Both oak and chestnut were freely used by the old builders, with consummate knowledge of the material handled and its artistic possibilities. Happily there is a marked tendency to recognise this in much of the modern work, but this article is not concerned with that, having for its object the description of an intelligent example of reconstruction, which is full of suggestion for others seeking homes out of the common.

The fascinating house illustrated here, is in Merton Park, Surrey, just on the outer borders of London. It is a fine structure, 75 ft. long by 34 ft. 8 in. and an elevation of 12 ft. 3 in. from ground to top of wall and just over 32 ft. to the ridge pole, and more than 300 years old. On one front the roof swoops down in a double curve, the lower section covering a lean-to structure. Originally this was a wooden barn, about 95 ft. long, and was situated some distance away from its present position. Being on a site required for municipal housing the old barn was offered for sale. The far-seeing purchaser, Mr. John Baker, a great collector of antiques, had it taken down most carefully and transported to a delightful residential spot and there re-erected. But as he proposed to live in it, he decided to discard the weather board walls and replace them with flint and mortar rubble, the splendid roof and other timbered parts being preserved. Originally the barn was in the form of a large unpartitioned shed, with loft above and a lean-to annex. Part of the loft flooring was removed and by means of a partition at one end a great hall 35 ft. 10 in. long by 20 ft. wide, rising sheer 32 ft. to the ridge pole, was formed. Built into the partition is a tall carved stone fireplace. Opposite it is a lofty, three light mullioned window, with a certain amount of stained glass in it. On the outer wall is a long, low small paned window, and facing this, under a gallery, is a minor hall, part of the lean-to annex. This is well lighted by windows, and has

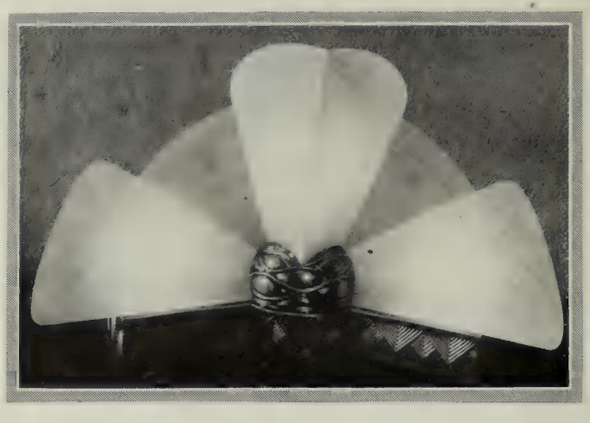
(Cont. on page 90)

An old barn in Surrey was acquired by Mr. John Baker, and transplanted to a delightful setting, its splendid timbered parts being preserved in reconstruction. The charming rustic porch is ornamented with a fragment of 13th Century stone carving

Striking New American Wall and Ceiling Lamps

These Particular Designs Have Been Selected From Some of the Finest Collections of Lamps in New York

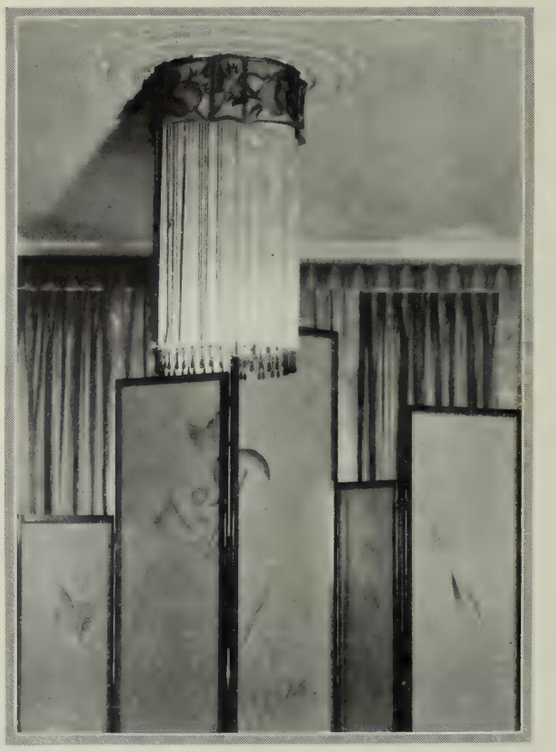
Bronze hanging light with semi-opaque glass panels, metal bound, and triple crown of bronze with very elaborate plant life motif. Courtesy Sterling Bronze Co., Inc.



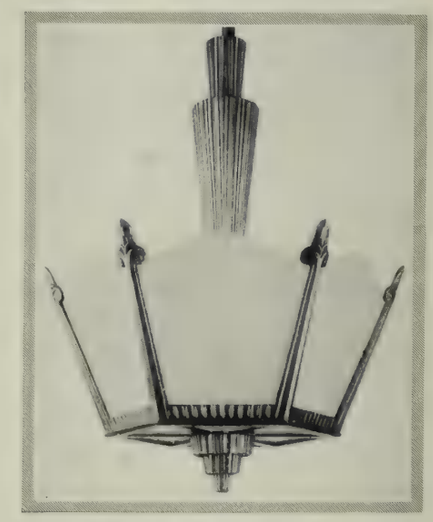
Above—Glass and metal table lamp, the glass in spreading white petals with finely carved linear design. Courtesy Kantack & Co.

Right—Pewter and glass ceiling light with the glass petals most strikingly etched. Courtesy Kaylite Manufacturing Corporation

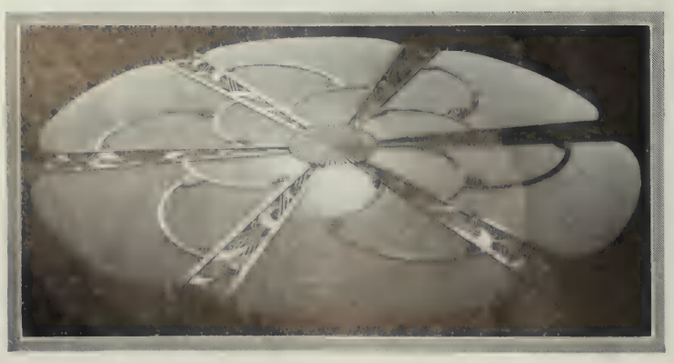
Left—Ceiling fixture in the home of Henry Farmer. Amethyst background with decorations in green and yellow. Painted silk drop skirt shading from deep yellow to white. Lambert Guenther & Harold Gibbs, Decorators



Left—Modernistic ceiling light using material in its crude form to make the design. The opaque glass panels hang in double curtains with the light in the inner cell. No metal appears on the outside. Courtesy Lansha Studios



Modernistic ceiling light with metal work of bronze and French glass with carved detail. The glass panels are divided by six bronze uprights terminating in decorative pineapple finials. Courtesy Sterling Bronze Co., Inc.



Left—Ceiling light with frame of polished steel in modernistic combination of geometric and scroll design. The glass panels are etched Courtesy Lansha Studios

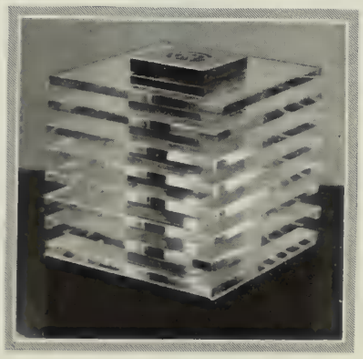
Above—Modernistic wall bracket and light in brass, the shade one great shaft of opaque glass held in place by a small holder of brass, nickel or silver in satin finish. Courtesy Eugene Schoen, Inc. Photo by Dana B. Merrill

Wall and Ceiling Lights in French Modernistic Effects

The Use of Shafts of Glass is Singularly Effective in the Ultra-Modern Lighting Fixtures which in France Are Kept Exceedingly Simple

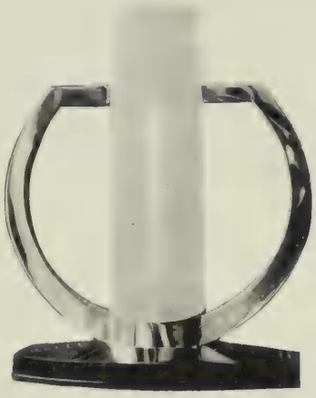
PHOTOS BY BONNEY

Perzel's oblong chandelier. The white opaque glass has marble-like streaks tipped with gold metal and supported by gold metal frame. Shown at the annual Salon des Artistes Décorateurs in Paris



A small table lamp by Myrbor. Parallel squares of plate glass are mounted on a silver base. Each one of these squares forms a plane of diffused light

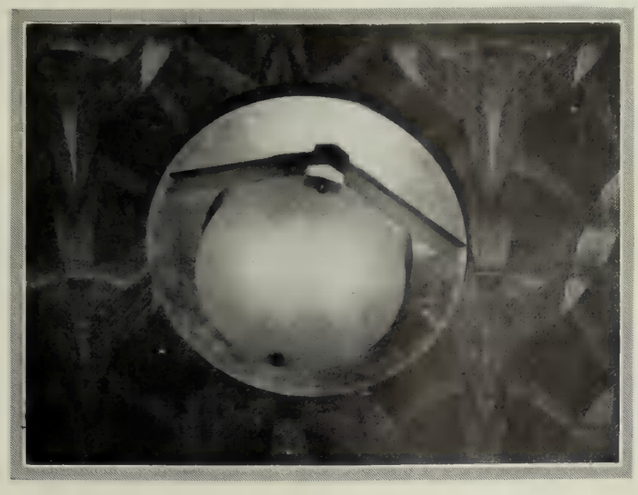
This unusual ultra-modern wall light, designed by Chareau, is made up of three slabs of alabaster arranged in geometric effect. They are mounted on a forged iron plate



Candle light by Montcreol-Lemarie, in rounded shaft of white opaque glass with curving silver handles at either side. The bulb is entirely concealed within the glass

Left—In this light two rectangles of white opaque glass of graduated sizes are placed beneath the electric bulbs at intersection of ceiling and walls. Designed by Dufet. Edited by Bucheron, Paris, France

Right—This new ceiling light, created by Roger Bal, is a study in luminous planes. It is white opaque glass mounted on silver metal. Exhibited at Pavillon Marsan



Left—A wall light of silver metal and two strips of white opaque glass. Designed by Hilly. Edited by Bernard Rancay

Right—Striking trumpet wall light by Adnet, in white opaque glass and nickel. Shown at the Salon des Artistes Décorateurs

Decoration Reminiscent of the XVIII Century

France and England Contribute Beautiful Pieces for the Apartment of Mr. Henry C. Weltzien. There Is a Hint of Brilliant Chinese Color in the Dining Room

Mrs. Robert Falconer Massa, Interior Decorator

PHOTOS BY AMEMIYA

Above—The walls of the library are panelled and finished in old ivory. The furniture is walnut with antique brocade cushions. The book shelves are deeply inset with arched tops, and carry out the tone of the warm ivory panelling

Below—French Walnut panelling covers walls of living room. Draperies in two-tone gold damask. Chinese Chippendale chairs and a Queen Anne love seat are in XVIII Century petit point. Gold silk draw curtains are used at the windows

Above—The dining room with an English scenic paper above a chair rail, has a corner cupboard, the interior of which is in Chinese red with a suggestion of gold decoration. The draperies are in green with yellow lining, and the carpet is green

Below—The background of the music room is in soft green with French murals filling the panels. The draperies are in Nile taffeta and the marquetry commode and chairs are Louis XV. A corner cupboard is an harmonious feature

(Continued on page 114)

At The Decorators' Club Exhibition for 1929

Two of the Most Interesting Rooms at This Exhibition Are Shown on This Page. A Quaint Morning Room and a Most Ingenious Planning for a Terrace

PHOTOS BY RICHARD AVERILL SMITH

Left—The little directoire morning room by The Chintz Shops, Inc., Agnes Foster Wright, Decorator, had a smart blue and gold paper as background. The furniture was covered with many delightfully selected chintzes, giving the variety that is much sought after at the present time. Colors ran from the lovely blue of the wall background to the softest of blues and greens in the chintz, with small accents of crisp cherry and softer rose. The curtains showed unusual combination of soft orchid organdy glass curtains, and bright green blue over-draperies in taffeta

Right—The "Terrace" showed ingenious original designs by Miss Ruth Collins. The tree at the back was planned by her to overcome the difficulties of keeping greens in city gardens, sun porches and open places where ordinary vines will not grow. The structure is of iron, simulating an old vine. The pots of ivy are held in place by bands. It is a practical solution of a difficult problem, very delightful in appearance. The Garden luncheon cart is likewise a novel idea, originated by Miss Collins. It has two separate ice containers, and a separate serving tray. All of the furniture was designed by Miss Collins

Three Dining Rooms of Varied Interest

Illustrations which Charmingly Show the Fitting of Dining Rooms in Spanish, Early English and Italian Renaissance Styles. They Hold Exceptional Beauty and Inspiration

New York Galleries, Inc., decorator

Right—Dining room in the home of Mr. and Mrs. Raymond F. De Voe. The furniture here is a combination of Queen Anne, Chippendale and Early English. The color is enchanting, with the armchairs upholstered in coral velvet and the side chairs in raspberry brocatelle. The walls are apple green. Draperies are tête de nègre linen patterned in coral and blue green. The carpet is green, darker in tone than the walls

Below—An unusually charming Italian dining room in the home of Mrs. Philip W. Seipp. Here the draperies are antique red velvet hanging under wrought iron cornices. The armchairs are upholstered in the same red velvet and the side chairs are in green and yellow brocatelle. The furniture is old Italian Renaissance with an antique gilt mirror, old lantern and antique fabric, whose tones emphasize the Italian feeling

Above—In the Spanish dining room of Mr. and Mrs. William F. Carey there are a fine old XVII Century table and chairs upholstered in old verdure tapestry. The room is panelled in burl yew and the wood beams are polychrome. An old iron lantern and torchère complete the period setting of this dining room charmingly decorated in the old Spanish style. James Matthews Hatton, architect

Mr. Grosvenor Farwell's Connecticut home has low-pitched roof lines which add a pleasant note of informality, accentuated by the vine-clad stone wall which shields it from the road

Original Interpretation of Colonial Architecture

The Charm of an Old New England Homestead Has Been Delightfully Maintained in this Modern House and its Picturesque Farm Buildings

By MARJORIE REID RODES

Butler & Provoost, Architects

PHOTOGRAPHS BY JOHN WALLACE GILLIES

THE series of ridges which reach out over southern Connecticut, the wooded slopes and open fields interrupted by casual New England gardens and broken by irregular stone walls, seem to have held a good deal of the character of early days. Newcomers have taken possession of them but they have apparently liked the picturesque beauty that they found there and have sought to accentuate rather than to change it. Many of the modern houses, even, have the feeling of the early American farmhouses which still stand on these ridges, with white shingled or clapboard walls, green blinds, overgrown walks leading up to hospitable doorways.

It is always an interesting problem for an architect, to put the charm of something old and simple and primitive into something which is up-to-date and a trifle elaborate—for modern life is inclined to be elaborate in its demands. This was accomplished with unusual originality and success in the home of Mr. Grosvenor Farwell on the Old North Stamford Road. The house is reconstructed, the original having been built some years ago and only about half the size that it is today. An interesting thing is that there is no indication, as one sees the exterior, of which is the old and which the new part. Instead of the expected "modern wing" there is one unit, so complete, so gracious in line and perfect in proportion that it seems surely to have been conceived all at one time. The reconstruction is promptly forgotten.

The architecture is early American in feeling but it is unique in detail, a pointed gable on the front façade with its steep pitched roof reaching well below the level of the entrance door, and end roof sloping low over the service wing. Both add to the impression of informality and welcome which is the charm of this type of house.

The entrance detail is particularly decorative, with stone steps leading to the arched doorway and a hand rail of cast bronze with slender iron balusters framed by small evergreens

A wall of rough gray field stone had been built between the old house and the road. Substantial square gate posts were added and the green clematis and other vines are already spreading their tendrils to hide any effect of newness. The flagstone walk was laid irregularly and green grass has been quick to spread in between the cracks so that this pathway gives the feeling that it might lead to one of those other houses, built a century or two ago. There is one not far away which bears the proud date of 1675.

As for the setting, it is on the crest of one of those ridges which extend like long fingers across the country, so that one looks out on miles of hills and valleys with houses and farm buildings dotted here and there in friendly fashion. The actual site of the house is exposed to sun and breezes, with shade only from a few slim poplars, young maples and numerous small evergreens. But the five acres which belong to the home include a fine strip of woodland, which makes a pleasant background for the several buildings on the estate.

The walls of the house are white painted shingles and the roof shingles are stained brown in con-

© 1929, N. Y. G.

NEW YORK GALLERIES, INC., *Decorators*

The architectural treatment of this interior provides a dignified background for the interesting pieces of furniture, creating an atmosphere befitting the formal exigencies of the dining-room.

New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets

CABINETMAKERS ~ DECORATORS ~ ANTIQUARIANS ~ ARCHITECTURAL REMODELING

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For such rooms as this gay little French boudoir a wealth of inspiration is revealed in the profusion of decorative ensembles at these Galleries . . . and for the more formal interiors as well, whatever the scheme in view.

New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets

CABINETMAKERS ~ DECORATORS ~ ANTIQUARIANS ~ ARCHITECTURAL REMODELING

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An interior suggesting the charm of XVIII Century furniture for informal rooms, where expression may be given to one's predilection for color and other details which impart a personal touch.

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CABINETMAKERS ~ DECORATORS ~ ANTIQUARIANS ~ ARCHITECTURAL REMODELING

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NEW YORK GALLERIES, INC., *Decorators*

In this living-room the exotic charm of the Mediterranean has been happily expressed in the deep, rich color of the furniture silhouetted against the neutral tone of rough plastered walls.

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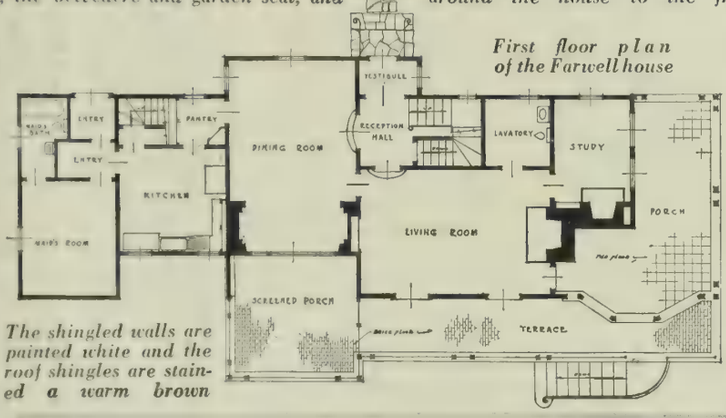
CABINETMAKERS ~ DECORATORS ~ ANTIQUARIANS ~ ARCHITECTURAL REMODELING

Stone steps lead down from the terrace to the garden, which has a circular pool and fountain with stone walks to the flower beds, the belvedere and garden seat, and around the house to the front entrance

trast with the leaf green shutters. Copper leaders extend from the wood gutters. Windows are double hung with small square panes. The detail of the main entrance adds interest to the exterior architecture. Two stone steps lead up to the arched doorway, with simple moulding framing the pine panelled door, which is painted green. Small panes of glass are set in the upper section of the door. A gracefully turned hand rail of cast bronze with bronze finials and iron balusters edges the steps and a simple wrought-iron lantern hangs beside the door.

At one end of the house looking towards the woods, is a sun porch with floor of brownish red quarry tile, a stucco ceiling and square wood columns framing the windows and the glass doors. A screened porch is at the opposite end adjoining the dining room and meals are usually served here in the summer, if the weather is fair. Connecting these two porches is a brick paved terrace extending the length of the rear façade and overlooking grounds and formal garden. A high stone retaining wall with iron hand rail edges the terrace and wide stone steps lead down into the garden. A circular cement pool and fountain are the center of interest here, surrounded by a walk of broken flagstones. Similar stone walks lead to the flower beds, belvedere, a garden seat and around the house to the front entrance.

On Mr. Farwell's estate is not only his home but a miniature farm, which is of interest. A stable for saddle horses, a cow barn and wagon shed have been ingeniously combined by the architects in one low rambling building, its wings forming three sides of a square with a tiny courtyard between them. A stone wall completes the enclosure, with an old-fashioned wooden gate. The walls of the building are flush boarded and the several levels of sloping roof are shingled and painted brown like those of the house. At the rear of this picturesque farm building a chicken house and yard have been constructed to complete a compact and convenient provision for live stock.



First floor plan of the Farwell house

The shingled walls are painted white and the roof shingles are stained a warm brown

It is interesting to study the floor plan of this house to see how pleasant an arrangement has been made with few structural changes. The original house consisted of the present living room, the front section of dining room and kitchen, and the space occupied by the present reception hall and stairway (the stairs have been rebuilt and the arrangement changed here). The size of the living room has been seemingly increased with the addition of study and sun porch, the dining room has been enlarged and an adequate service wing has been added. The house is finished in Colonial style with tinted plaster walls and painted woodwork. The furnishing, too, is in the early American style. Outside and in, the house fits into the landscape with that harmony between architecture and setting which does more than any other one thing, perhaps, to bring about a beautiful and satisfying result in the building of a country home.

The house has a special appeal to anyone who contemplates remodeling, for it shows how much can be done even under difficult

(Continued on page 100)

Building and Equipping Your Home

Here Are Authoritative Answers to Twelve of the Most Fundamental Questions Relating to the Specifications and Use of Softwood Lumbers

By H. A. SIMONS

Above—Southern Colonial house in Alabama built of longleaf pine in 1848, used by General Braxton Bragg as headquarters during the Civil War. Courtesy Southern Pine Association

WHEN first a discussion of softwood lumbers was proposed for this department, the subject-matter contemplated consisted of the varieties of wood available for the building and embellishment of beautiful homes, the methods of treating them in construction and decoration, and the effects they produce when so treated.

But the lumber industry is in process of revolution. It is entering a new era. The trend toward it started in 1921 when Mr. Hoover, as secretary of commerce, organized a movement toward "grade-marking of lumber for the consumer's protection." This resulted in the establishment of the American Lumber Standards. The development appears now to be reaching a climax in a campaign to bring about trade-marking and grade-marking of all lumber.

California sugar pine is another variety of white pine that is both "workable" and "paintable" for exteriors, especially suited to Colonial architecture. Courtesy The Long-Bell Lumber Co.

Most lumber-users know a vague something about these innovations. Few know enough about them, though they importantly affect the interests of every property-owner and every specifier and buyer of lumber. So, since the intent of this department is preëminently practical, it has been decided that this article will attempt to answer some of the basic questions about the specification and purchase of softwood lumber which occur to every potential home-owner. The subject is encyclopedic in proportions; only its most fundamental phases can be considered, and the method will have to be dogmatic in its brevity. The answers, however, will prove helpful.

"Is it true that lumber, at least certain softwood species, has become so scarce as to cause high prices to be charged for it?"

No. There is plenty of fine timber in the United States for all uses—and its uses have increased from 2,600 to 4,500 in less than 30 years. Three years ago one authority stated that there is still standing more timber that will make lumber than all the lumber made in New England, New York, Pennsylvania, Michigan, Wisconsin and Minnesota since the Revolutionary War. Take genuine white pine merely as an example: there is enough virgin timber to meet all the country's requirements for at least 50 years. Of some other species, the statement can be extended up to two centuries.

Furthermore, more than 100 corporations already are practicing reforestation on a practical commercial basis: the effect is to assure an ample supply in perpetuity. So lumber prices have not been affected by scarcity and their increase during the last 15 years has not been disproportionate, it is believed, to price-increases of other building commodities, especially in view of great improvements in manufacture which have been introduced.

Below—A Colonial house in genuine white pine, the residence of Mr. George F. Lindsay at St. Paul. Parker, Thomas & Rice, architects. Courtesy Weyerhaeuser Forest Products

Below—In all the exterior detail of this Westchester County country house, advantage was taken of the truly phenomenal durability of the coastal type of Southern cypress. Courtesy Louisiana Red Cypress Bureau

An exquisite GOTHIC TAPESTRY

FAITHFULLY REPRODUCED FROM A RARE PIECE IN

THE *Cathedral of* SENS

"Whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God."

THUS, with infinite beauty, the Old Testament poetically pictures one of the most romantic of biblical episodes — Ruth's devotion to Naomi.

A charming moment in the lives of Ruth, Naomi and Orpah has been woven into this splendid hand-loomed tapestry. Reproducing all the naive charm of the antique . . . it preserves the marvelous texture and mellow coloring of the original which hangs in the upper chamber of the Cathedral of Sens.

The richness and variety of color, the gracious rendering of figures, the lightly indicated landscape background . . . all are characteristics of the best French Gothic pieces of the early sixteenth century.

This exquisite tapestry is woven by hand, on hand looms, with richly colored yarns. A clever use of hatchings accents the play of light and shade, thus simulating the luxurious folds in the costumes—elaborately woven in soft reds, blues, and gray-greens, enriched by gleaming threads of silver and gold.

Once again, this panel illustrates the variety of distinguished tapestries to be found in the collection at F. Schumacher & Company.

Schumacher collections include beautiful fabrics for every decorative purpose and period. Reproductions and adaptations from the great periods of the past, as well as fabrics of modern design.

Your decorator, upholsterer, or the decorating service of your department store will be glad to obtain samples appropriate for your purpose.

"FABRICS—*the Key to Successful Decoration*"

This helpful booklet will be sent to you without charge upon request. It is planned to help the woman who wishes her home to be successfully decorated, but has not the time or the inclination to make a deep study of interior decoration.

F. Schumacher & Co., Dept. B-9, 60 W. 40th St., New York. Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, and Detroit.

The original of this fine Gothic tapestry dates back to the early sixteenth century—a period which shows the art of tapestry weaving at its highest perfection

F·SCHUMACHER·&·CO

In the tradition of an ante-bellum plantation-house, the residence of Mr. J. Wade Tucker at Kissinnee, Florida, is built of tidewater red cypress, noted for its durability. Courtesy Southern Cypress Manufacturers' Association

"Just what do the American Lumber Standards and the movement to 'trade-mark and grade-mark' lumber mean to me, as an average home-owner?"

American Lumber Standards are basic rules agreed upon by lumber manufacturers, architects, engineers and other interested groups and Government experts for better manufacturing practices and better selection of specific grades and sizes of lumber for specific purposes. This standardization was the necessary first step toward enabling you or your architect to select lumber intelligently for the specific purposes you have in mind.

But in the past there have been instances of architects or owners specifying lumber of one grade or species and not getting it. The present effort of the national organization of manufacturers to get all makers to stamp a grade-mark on every board is designed to prevent accidents—or malpractices—that have such results. This effort is approaching total success. When that is achieved, you or your architect can check the lumber delivered to your building site to see if the grade-marks correspond with the specifications; if there is any discrepancy, you have definite recourse to your contractor and lumber merchant.

This safeguard is clinched by "the National tree"—a symbol stamped on each board together with the grade-mark, to signify that the lumber comes from a mill that has subscribed to the national grade-marking program and that the financial guaranty of the national association underwrites the integrity of the producer, and this is a very excellent provision.

So you, as a specifier or purchaser of lumber, get from this movement a new assurance as to the quality of lumber you buy, and you will further your own interests by requiring that all wood you use for construction is trade-marked and grade-marked.

"What is this new 'packaged lumber' I hear about and what, if anything, does it mean to me as a representative property-owner?"

Packaged lumber is a two-fold innovation which represents the successful effort of one great affiliation of producers to improve their output and absolutely to guarantee its quality. The material put into packages conforms to the highest standards for its particular grade, and is put through a separate re-manufacturing process in which the boards are made accurate in every dimension and their ends absolutely smooth and perfectly four-square—an important detail, since it eliminates much costly labor in building. Finally end-caps are put on each group of boards, to protect them through all the handlings from the mill to your building-site, and to bear a label which states, not in code but in plain English which any layman can understand, the species and grade of the package's contents. This constitutes an absolute guarantee of quality to you, the "ultimate consumer."

Several softwood specialties, including interior trim, cedar shingles, and door and window frames, also are sold in various kinds of packages. Other progressive producers have devised other methods of identifying their products. As long ago as 1919, one of the most important factors in the industry adopted a trade-mark. Perhaps you, the representative prospective home-owner, look upon such a fact as merely "a selling argument." On the contrary, it is evidence of the manufacturer's good faith, of his anxiety to protect you from the sharp practices of unscrupulous elements in the building trades.

"What should I, as a lumber-using layman, know about the complex technical subject of grades—and how can I find out about it?"

Incidents like this are common.—The person who knows the subject only by hearsay orders from a retailer "No. 1 grade" of a certain species for a particularly nice piece of finishing-work. He is disappointed in the results, and complains to the lumber merchant that he has delivered an inferior grade. Then he learns that No. 1 is not, as he thought, the best—that it really is fifth grade, being preceded by "A," "B," "C" and "D" "selects."

The lumber industry has organized a national agency with district offices, and numerous regional bureaus dealing with particular species, competent to give the lumber-user essential data on grades. An intelligent approach to the subject is to select the kind of wood you want for a specific effect and then consult your local retail dealer. If you want further information write to either the

(Continued on page 116)

English "deal" interior carried out in Southern pine in the new home of Mr. John F. Jelke, Jr., at Lake Forest, Illinois. Mayo & Mayo, architects. Courtesy Diercks Lumber & Coal Co.

Fine-figured, satin-textured shortleaf pine from the South produces distinctive cabinet work. Benham & Richards, architects. Courtesy Arkansas Soft Pine Bureau

"Stock millwork" has been developed recently to produce really fine and distinctive results. Courtesy Curtis Companies Service Bureau

ESTABLISHED 1846

THE HAYDEN COMPANY

PARK AVENUE *at* FIFTY-SEVENTH

New York

FURNITURE
WOODWORK
DECORATIONS
FABRICS

¶ A VERY FINE ANTIQUE CHIPPENDALE ARMCHAIR
covered in needle-point soft colourings.

Showrooms
also in connection with our factory
at ROCHESTER, N.Y. where our
Furniture and Woodwork are made.

Modern butler's pantry with electric refrigerator conveniently and practically installed. Courtesy Williams Ice-O-Matic Refrigeration Corporation

Noiseless, Efficient and Dependable Modern Automatic Refrigeration

The New Methods Protect Health, Preserve Food, Save Ice Bills, Simplify and Revolutionize Housekeeping

By JULIET and FLORENCE CLARKE

OF all modern inventions none is of greater benefit to mankind, or has a wider range of usefulness, than automatic refrigeration; for pure food is absolutely essential to health protection, and as a food preservative this method is unequalled. The history of refrigeration from its earliest development is the story of a conflict between nature and the efficiency of a machine, of ceaseless effort, of slow progress and eventual triumph. From earliest times the problem of food supply has been a dominant issue in the lives of men and nations, for most wars have been fought to secure possession of fertile, crop-producing lands, or to obtain free access to water-ways over which food supplies could be shipped.

Cave dwellers had little need for the preservation of food, but as population increased, civilization advanced and men lived in houses, the necessity of preserving food began to be recognized and many different methods were employed, most of them crude, inefficient and insanitary. At a very early age the value of salt as a preservative of meats was discovered and even before the time of Nero, salt was so important an article of commerce, that definite routes for its conveyance were established. One entire street in Rome, significantly called the "Salarian Way" was occupied by the shops of salt merchants and servitors were paid in salt coins, hence the origin of the word "salary".

As salt could only be used for meat and fish, vegetables were obtainable only in their season, until, long before the Christian era, drying them was discovered in Egypt and the dehydration of modern times is but an out-growth of that early process. Chilled beverages were just as popular with ancient Greeks and Egyptians as they are with us to day and one of the earliest methods of refrigeration was cooling by evaporation. Shallow, porous, earthern pans filled with water were placed on roofs and covered with sugar canes, where exposed to air currents and fanned with palm leaves by slaves, some of the water evaporated, leaving the remainder cold and in this the wine containers were placed to chill. Nero had a more ambitious and ingenious refrigerating plant, for hundreds of his slaves were employed in bringing bales of snow from the Apennines to his courtyard, where, stored in deep trenches insulated with straw and sod, the snow kept for weeks, chilling the wines, fruits and food, for the Roman feasts. No progress in food preservation was made in the next few hundred years, but during the reign of St. Louis in the thirteenth century, food laws were passed in France, indicating a fear of impure food and a desire to eliminate it as far as possible. Many spices were used in Southern Europe, some as preservatives, others merely to disguise the taste of unpalatable foods, but bands of marauding tribes made the caravan route from the East Indies so hazardous a journey that Queen Isabella of Spain commissioned Columbus to seek a safer route by sea and it was in this search that he discovered America and found among the native "Indians" an efficient mode of preserving meats which closely resembled the modern pemmican.

The use of snow for refrigeration, popular in Nero's time, was revived in the sixteenth century, during the reign of Henry III. of France, but the impoverished French court, seeing an opportunity to improve its financial condition, imposed a heavy tax upon every one engaged in this thriving industry, which forced prices of snow and ice so high that the enterprise was unsuccessful, but not before there was a general understanding of the advantage of cold temperatures in food preservation. Many other attempts were made to discover methods of lowering temperatures not alone for chilling beverages, but for retarding food spoilage generally and a Venetian experimenter found that a mixture of one-third salt and two-thirds snow produced a temperature cold enough to freeze water, the same proportions used to-day in packing the home ice cream freezer with salt and ice.

During the Napoleonic wars the French government offered a prize of 12,000 francs for the best method of food preservation, which was won by François Appert, a con-

Below—Modern kitchen showing a new automatic electric refrigerator with cabinets of simple design. Courtesy Frigidaire Corporation

Up in the Nursery Playing with the Children

...and a telephone right at hand, so games need not be interrupted, or important calls delayed

PERHAPS only children know how important games really are, and what a shame it is when they have to be interrupted—by grown-ups being called from the nursery for this or for that. But mothers know that other disadvantage of being called away . . . the extraordinary mischief that even the nicest of youngsters can get into the minute one's back is turned.

And so the nursery telephone serves many purposes: it saves games from being broken up abruptly . . . it allows mothers to keep that needful eye on their children even while telephoning . . . it makes it easy to place and receive important calls, without delays or unnecessary steps.

Telephones bring added convenience to *every* room they are in: library, bed chambers, living-room, guestroom, sun porch. They mean a world of comfort at little cost. Let your local Bell Company show you how complete telephone arrangements in your own home will add tremendously to your living convenience and general satisfaction. Just call the Business Office today.

AMERICAN TELEPHONE & TELEGRAPH CO. BELL SYSTEM AND ASSOCIATED COMPANIES

All the mechanism is on top of this all steel refrigerator cabinet, installed by plugging an electric cord into the nearest convenient outlet. Courtesy General Electric Company

fectioner, who developed the prize winning method by packing food in tightly corked, sterilized glass jars, which were then placed in boiling water—the forerunner of the modern canning industry. For years people in rural communities have taken advantage of the cold temperatures provided by nature in springs, wells and cellars and these methods are still used where modern refrigeration is not yet available. The most important advance in food preservation was made by Pasteur's discovery that food could be retarded from spoiling by killing attacking bacteria by heat, the process now called "pasteurization". With the knowledge that heat destroyed germ life, scientists investigated the effect of cold on micro-organisms and found that it retarded their growth, consequently the use of ice increased tremendously.

The first ice harvested in America was cut from a pond at the foot of Canal Street in 1799 and the first delivery of ice to an American home on record was in 1802, but natural ice is a cold weather product and when the mild winter of 1890 caused an ice famine in the United States, it became evident that some other means must be adopted to insure refrigeration whenever needed. Although the first ice-making machine was invented in 1775 by Dr. William Cullen, an Englishman, it was nearly a century later that the first mechanical refrigerating apparatus was installed in America, but with the improvement of refrigerating equipment and the development of modern methods, cold storage plants increased in number and capacity until the entire system of feeding the people not only of this country, but of the world was revolutionized and with the use of refrigerator cars in the transportation system, vast quantities of perishable foods and tropical fruits, which once had to be consumed in the locality where they were produced are now available every day in the year.

While mechanical refrigerators were at first designed only for use in cold storage plants, it was only natural that smaller machines should be devised for use in the home and due to the wider knowledge of the low temperature necessary for food preservation, the increased use of mechanical refrigeration in the last few years is phenomenal, not only in the home but wherever food is served or sold. The U. S. Dept. of Agriculture states that food must be kept between thirty-two and fifty degrees Fahrenheit, to insure its proper preservation, that in temperatures above fifty, yeasts, molds and harmful bacteria develop rapidly, while if fruits and vegetables freeze, their cellular structure is destroyed, flavor is impaired and when thawed, bacteria and molds attack quickly, so the automatic refrigerator temperature of forty to fifty degrees is generally satisfactory. One might think that temperatures in the Arctic and Antarctic regions would render refrigeration unnecessary, but both the McMillan and Byrd expeditions were equipped with automatic refrigerators, showing how essential this mode of food preservation is considered.

(Continued on page 122)

Above—This white porcelain electric refrigerator with French gray trim is an attractive and useful addition to this modern kitchen. Courtesy Kelvinator Sales Corp.

Left—Attractive modern kitchen with electrolux gas refrigerator which may be operated by pyrofax in the absence of city gas. Courtesy Servel Sales, Inc.

ANTIQUE ENGLISH FURNITURE

An interesting and finely carved Jacobean Tridarn of the Early 17th Century.
English, circa 1620
Length 8′ ½″ Height 5′ 7½″ Depth 2′ 0″

STAIR & ANDREW
OF
LONDON

45 EAST 57th STREET, NEW YORK

(Continued from page 73)
a great beam fireplace, with ancient blue and white Dutch tiles with pictures of ships and knights, from Peter Paul Rubens' house.

The rear part of the great barn has been partitioned off to provide a comfortable drawing room, with windows opening into a pergolaed garden, and a quaint dining room, with a recessed den which is quite charming. A new entrance has been formed on one of the long fronts, giving access to a square hall. On the right is the kitchen with scullery, wash-house and other domestic offices adjoining. To the left is a small lobby, cloak room and lavatory and, beyond, the staircase hall. Fine old timber has been used in constructing this staircase, the carving of which has purposely been kept as simple as possible, yet a fine bit of decoration. From the first half landing a door leads to the gallery overlooking the great hall. Another flight of stairs opens on to the galleried landing, with long corridor stretching nearly to the end of the building. On the right, under the sloping roof, are bathroom, dressing room, lavatory and box room. On the left there are three bedrooms and a dressing room; the first of these heavy doors admitting to two tiny galleries, one on each side of the tall Tudor fireplace, overlooking the great hall.

Both the main hall and the upper rooms have the lofty open timbered roof for ceilings, while the ceilings of the ground floor rooms are also beamed and boarded. Openly exposed timbers are seen on all sides, so that the character of the building remains, and by means of these huge beams delightful nooks and corners have been contrived. This is seen in the canopies over doors, hanging screen beams, the oak surrounds and shelves for fireplaces, the solid turned balustrading and the handsome, heavy doors. With the idea of keeping everything in harmony, the owner has been careful to admit only suitable furniture and fittings, genuine old pieces interesting both for their artistic merits and the stories attached to them. Thus in the great hall we find an instructive series of chairs, including a handsome carved specimen of the Tudor period with box seat and straight back, an upholstered Queen Anne winged chair and a fine set by Chippendale with ribbon back splats, similar to those preserved in the Apothecaries' Hall, London, and dated 1740. They are of much the same design as the finely carved Chippendale double backed settee. With these we find a splendid range of tables, from a Jacobean joint stool to the dainty occasional tables, some with frequent "pie-crust" edging of the late 18th Century. The fire, too, is well set out with its Elizabethan fire-back and fire-dogs, and quaint early 18th Century iron-cradle pipe cleaner, once used to hold the long "churchwarden" day pipes when placed in the purifying furnace after the usual daily service.

(Continued on page 114)

Drawing room has windows opening into the garden with its inviting pergola

The quaint dining room has a recessed den, ornamented with heavy timbers

Center: The great hall reaches to the ridge pole and has a tall carved stone fireplace with galleries built at either side

On the upper gallery of this unique home are three bedrooms, one shown here, with numerous appropriate decorative details

Music gallery and great hall in Surrey barn remodelled by a collector and filled with beautiful things from all over the world

FOR BUILDERS OF FINE HOMES

Important information about Indiana Limestone

There is an opportunity now to build the house of modest size and cost of beautiful Indiana Limestone.

E. L. Doheny, Jr., Residence, Beverly Hills, California. Gordon B. Kaufman, Architect.

The exterior of a residence built of Indiana Limestone needs no attention. It becomes more beautiful with age.

NEW developments in the stone industry make the use of Indiana Limestone economically practicable for the residence of comparatively moderate cost as well as for the more pretentious dwelling in which it has always played so important a part.

Instead of cutting each stone in accordance with an architect's carefully prepared drawing, we now saw the stone into strips of various heights at the quarries. It is then shipped to the building site where it is broken to lengths and laid up in the wall in much the same manner as brick, but as an irregular or "random" facing. The use of the more expensive cut stone is confined to the trim or, in simpler designs, may be omitted entirely.

There is no sacrifice in beauty involved in this method of use. The magnificent and costly residence shown here has all the plain field work of the walls of this "random ashlar" construction.

Why not investigate this new method of building with natural stone? Fill in, clip and mail the coupon below and we will send you literature and other information.

Box 743, Service Bureau, Bedford, Indiana.

Please send literature and full information regarding Indiana Limestone Random Ashlar.

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Street .....

City ..... *State* .....

INDIANA LIMESTONE COMPANY *General Offices:* Bedford, Indiana - *Executive Offices:* Tribune Tower, Chicago

Barton,
Price, &
Willson
Inc.
46 East 57 Street
New York
Antiques, Old Fabrics,
Interiors.

An original walnut Louis XVI boudreuse

Modern Architecture Not Modernistic

(Continued from page 52)

"As for craftsmen, we have in this country such men as Yellin, Zimmerman, Oscar Bach, Bertelli in iron and bronze, and we have some of the finest cabinet makers in the world, and as the demand for good modern work increases we will develop something very much worth while.

"Architecture, too, should be simple. I believe in cutting out practically all ornament. See this house, for example. How simple it is—just straight walls, chimneys, windows and roofs. The walls have no cornice at the eaves, but simply a gutter of rectangular section with the outside face ornamented with a pattern in low relief and leaders to relieve the gutters. That is all there is to it. The gutter is necessary. The leader is necessary. You cannot get along without them and they must be designed for their purpose.

"This may sound commonplace, but on the contrary it illustrates the fundamental principle of architecture which must be instinctively applied through years of training and practice. It represents a more artistic, a more spiritual quality, if I may use the words, than is expressed in the layman's thought of being 'practical.' It means much more than satisfying the demands of an inartistic person. It means that the artist thinks as instinctively as an engineer—in other words, he is an architect. Walls, masonry, roofs, timber, glass, plaster, floors and ceilings—these are at once his palette and his sculptor's block with which he creates. He works on them endlessly till he knows and reacts to them as instinctively, and with the same mastery, as a sea-captain does to wind and wave."

"The public must learn to understand that, too," I remarked. "With all respect to the dictum that an architect should struggle to interpret his client's needs and personality, I think it is nonsense if the client goes so far as to dominate the operation and becomes the senior partner of the job. That is unless he knows more than the architect."

"There is much in that point," said Mr. Lindeberg. "There is always danger in going too far in one direction. Restraint is always necessary. That is the secret of the wonderful 18th Century. Look at the 18th Century chair beside you! Could it be more perfect? Those fellows who did things so fine as that were not amateurs. They knew! People took their time in those days, both artists and public. Artists like the Adam brothers, Chippendale and Sheraton—they knew what a chair was and all about making it. And their public of ladies and gentlemen knew just what to do with the chair when they bought it. They and their family for generations had sat in fine chairs. A gentleman would call in an architect like one of the Adam brothers and say: 'This old room is falling to pieces, and my daughter says that it is no place to receive these young bloods who are flocking to visit us. I must have something modern, and somehow the costumes of today, with their light colors, laces and ribbons, do not look well against the heavy carved woodwork of the old room. I want an interior that will be suited to the times we live in.'

"Thus the 18th Century gentleman would help plan out his new room in the old manor house. It was part of a gentleman's job to know a great deal about architecture—often he had more than an amateur's knowledge—and the fine points of living were instinctive with him. It is difficult to be modern in that way today, but we are coming to it."

"Interior decoration has immensely improved in the last twenty years," I said.

"I remember well when interior decoration was almost entirely in the hands of a few architects, with Stanford White as the leader, and a few large decorators. Now, mostly, women are engaged in this work and they do it very well, particularly those who are trained in design and craftsmanship. But some of them become shopkeepers and dealers—dealers in antiques—and that is quite different from being artists, though, of course, it is perfectly legitimate and desirable in itself. The decorators should strive for the same mastery that was evident in the work of the artist of the 18th Century."

There was much of this same spirit in the house about us, both indoors and out. Truly, Mr. Lindeberg has taken his time. Most of it was built two years ago and he is still working at it. Fortunately for him, his client—who is himself—is exacting, but is patient and understands. He returned to the house.

"You may have noticed one other bit of ornament on the exterior of the house beside the gutter decoration," he said. "I mean the glass in the fanlight over the front door and the leaded glass pane in the door itself. It seemed natural to do the fanlight that way, and you may notice that I worked out a modernistic motif in the glass. I think that it didn't go badly in the fanlight, but the leaded glass in the door was a mistake. So I am putting in a simple grille instead." A good architect is always ready to acknowledge his mistakes to another architect. Sometimes he hesitates to admit it to a client because the latter may dwell too much on the cost. But, as I said before, the client in this case was sympathetic.

By this time our conversation was warming up, as my host struck out one brilliant flash of observation after another, but based always on the bald foundation of elementary facts and principles. He was always the builder thinking in terms of construction and the use of materials.

"The picturesque can be made as simple as the classic. It should be. There is no need to pile up on a house a mass—or mess—of jazzy gables, projections, bays, loud half-timber work and other discordant combinations of materials that detract from the big simple effect—just for the purpose of making it picturesque."

"Just a minute, if you please!" Mr. Lindeberg darted out of the room and as quickly returned with a book in his hand showing several illustrations of his houses. He pointed to a picture of a long, low, irregular house with a long, steep roof. "Isn't this, my first house, the Stillman house, which is absolutely the picturesque type, really simpler than this other house, also one of my first, which is the classic type—Colonial with a porch of tall columns running across the front? The porch cuts off

(Continued on page 94)

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NEW YORK CITY

Modern Architecture Not Modernistic

(Continued from page 92)

the light from the windows and from an artistic point of view it adds something superfluous."

"Everything depends on the location. Picturesque houses should generally stand more or less alone in the open country; they often look terrible in a suburb set close together. On the other hand, the simpler Colonial houses of New England are just right in that country and are most successful when placed along a village street. Most of them are actually so simple that they have no 'architecture' at all. But they have a noble quality. That is because they are so well adapted to each other. Do you know that the last time I was in Stockbridge I paced off the fronts of the old houses along the main street? They are about 39 feet across the front and 20 to 22 feet deep. They are about alike, but could you beat the effect?

"But a picturesque house will often look best in a big rugged landscape. A well-known classicist whose work I admire very much tells me that there should be nothing but architecture on classic lines. But the classic building on the side of a rugged hill is rarely successful. An excellent illustration of this is the old Cullum Hall at West Point, which is beautifully designed along classic lines, but which certainly does not look at ease in its romantic setting. Nearby stand the chapel and the riding academy done in the best picturesque manner. These buildings are very much a part of the landscape. One feels that they are as much a part of the landscape as the rocks out of which they seem to have grown."

Thus an experienced, discerning mind settled, to no small degree, one of the big controversies that have confused both architects and public for a hundred years in this country, and God knows for how much longer in other parts of the world. Mr. Lindeberg had similarly resolved the dispute over modernism and in the same way, namely, by casting nonsense aside and by pointing out the one or two essentials of the problem. He offered no final solution to be adopted as a cast-iron rule, but instead, by showing how really simple the problem is, he made its solution much easier in specific cases. These observations shed an interesting light on Mr. Lindeberg's idea of roofs, for he has long been noted for the remarkable roofs on his houses. This shows that he has thought deeply about roofing, and has analyzed to the full its broader relations. His theory is far from a mere arbitrary rule to make a striking, picturesque roof on every possible occasion.

"I am glad to hear you expose the fallacy of the so-called styles or periods," I said. "Of all the sugary indigestible pap that is fed to an art-hungry public, that is the worst. To praise a particular house 'as a fine example of the Cotswold architecture' is ridiculous."

"You are right," replied my host. "We just can't do Cotswold architecture in this country. Nor can we do Spanish, French or Italian, affecting something which we do not thoroughly understand. The things we do in our own manner are the things we do best."

Then the talk drifted to the proper use of building materials, another important feature in design for which this architect has long been noted. Mr. Lindeberg talked at length of all the important building materials and finishes, and he took me out to the new playhouse wing, which was under construction, and he showed me there a new insulating material that he was trying out, lining the inside surfaces of the walls and ceiling with it. Besides his preoccupation with the construction side, Mr. Lindeberg is keenly alive to color and texture.

"Do you remember those hand-surfaced effects we architects used to try to get with beams? Instead of edging off the wood with long strokes, the carpenters pecked and chipped off the wood mechanically so that the wood looked as if some animal like a beaver had carefully bitten it all over. When texture is overdone, it is terrible. Brick is a great study. I remember well the attempt made by McKim to depart from the smooth-surfaced harsh colored brick in use thirty years ago. Do you know this brick?" he asked, pointing to the walls of the garden front of the house.

"I certainly do. I was mainly responsible for bringing the Holland brick to this country seven years ago," I replied. "My builder friends laughed at the idea and told me that the brick couldn't stand our climate. I asked them if they had ever visited Holland and had seen the Dutch cows with canvas covers tied to their backs to keep off the rain. The canvas-back Holland cows are Dutch aunts to our own Chesapeake canvas-backed ducks."

Mr. Lindeberg laughed, "Well, you see the rain hasn't washed away *my* walls. That brick is wonderfully luminous in color. It is luminous on a dark or rainy day, when most brick has a dead color. It was the best brick I could get at the time, but you can get still better brick now. Its tones are remarkable—a blend of soft pinks, violets, bright reds and lemon yellows, which seem to be brought out best by laying the brick in broad joints, slightly raked out, of the natural gray Portland Cement mortar."

We talked of brick at great length, of and on—of all kinds of brick, of everybody's brick, where to get it and how to lay it. In fact, we could have easily given a radio broadcast on the art of brickwork. Our talk was almost a rehearsal for a brickwork hour.

We entered the house again to continue our discussion of building materials. Mr. Lindeberg's home is a really remarkable example of interior decoration, distinguished by its restraint of design and its rich harmony of color. Though there is not a period room in it, its repose and maturity make it seem like something out of another country, yet still America. The interior had something of that mellow refinement and strong personality which are making the buildings of the Swedish architects famous throughout the world today.

"You must miss Bertram Goodhue," I remarked. Goodhue and Lindeberg were friends, having offices in the same building and seeing each other often. "Ah! That is true," replied Mr. Lindeberg. "What a man he was! And what an artist! All of us felt that he was just at that point of blossoming out into a mature personal art on new lines, modern if you will, and brilliant, but sound. In

(Continued on page 96)

LAMPS BY CRUCET

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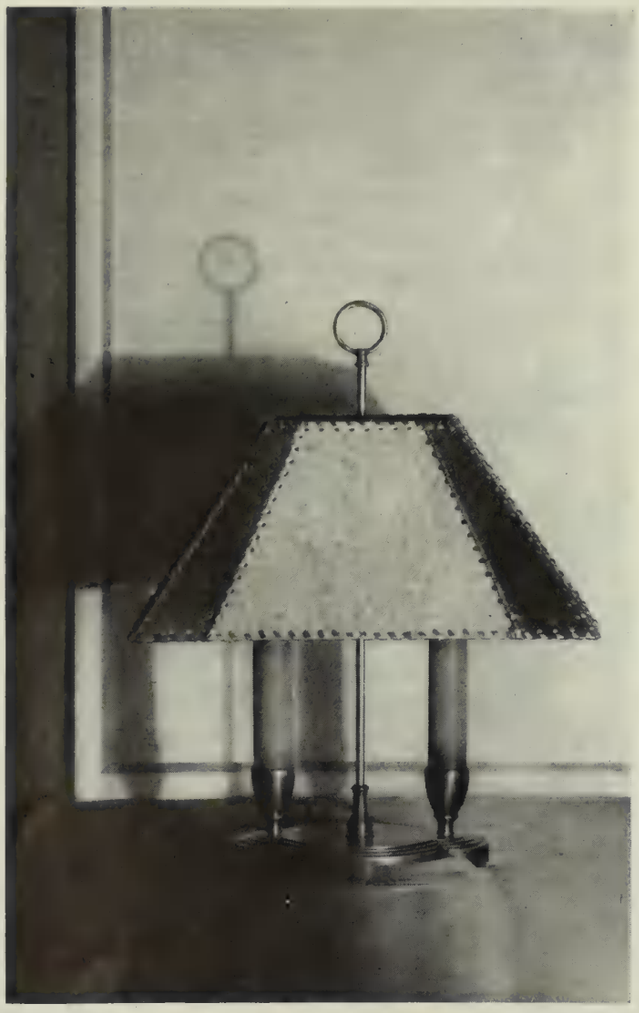

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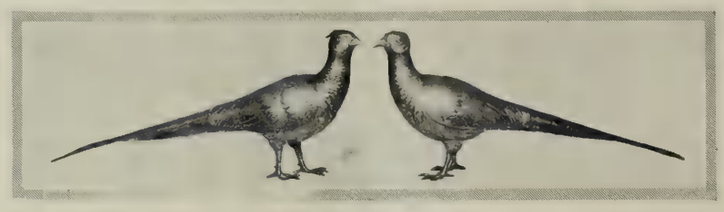
Silver Birds and Animals in Decoration

(Continued from page 55)



The graceful forms of pheasants, like those of peacocks, have attracted the attention of many present-day silversmiths and they are producing these ornaments in a manner which has made them popular in living room and den alike. They are also used for table decoration. Courtesy Wyler

is a peculiarly subtle light and shade with the silver models of these animals owing to their smooth coat and the various muscles of their bodies. At the same time, much as an admirer of horses may prefer them in his den or as a paper weight on his desk, they lack some of the more decorative qualities of the feathered world or the long furred animals, the shapes of which are less regular.

It is possible to accomplish much by carefully selecting suitable subjects. The table at a child's birthday party, for example, may be made a joy to the little ones by decorating it with little Angora cats in the form of salt cellars, the cream could be served from one of the creamers which is a "cow with a crumpled horn". These cow-creamers of course were popular in the Georgian days but the modeling was, to say the least, not expert. Today these same pieces are being made with the same careful attention to detail as that which marks the other modern silver animals and birds.

Then too, on that birthday table there might be an imposing ostrich, the back of which lifts off and discloses a sugar bowl. Besides those mentioned there are the "bunny rabbit" salt shakers, the many types of dogs and the watchful and insolent Reynard with his bushy tail. Many are unaware that these attractive ornaments belong to "modern silver" as distinct from "antique", consequently there has been less general attention paid to them than would otherwise be the case. Actually they offer themselves as decorative mediums as well as subjects to compose an interesting and personal collection.

While they undoubtedly lend themselves as cabinet pieces they become far more decorative when placed more or less indiscriminately about a room. One of the larger examples placed on a small table beneath a lamp becomes a charmingly bright spot particularly when the rays of the light are reflected from the soft gleam of the silver. Similarly one or two placed on a mantel shelf add a pleasing contrast to any colorful porcelain ornaments which stand nearby. Nor could any ornament be more suited to a dressing table than a pair of the small birds, while the larger birds or one or two of the animals invariably add to any hall table or to a side table in a living room.

Once these creatures of Nature in silver are introduced into a home, the enthusiasm of the dwellers within develops apace. Nor is it ever long before various members of the family are adding to the home "menagerie".

Many celebrated race horses are perpetuated in silver and no animal offers a more suitable subject for this metal, the dull sheen reproducing the soft satin-like coats. Courtesy E. Schmidt & Co.

Modern Houses

(Continued from page 94)

those California buildings of his, one could see that Bertram Goodhue was developing something big, and his Nebraska State Capitol showed that he was really well along on the new road. There was character in form and ornament but none of that 'arty' touch which injures so many contemporary decorations; his death was a tragedy for architecture."

So we talked that evening until it was time to turn the lights out. A good deal of it dealt chiefly with things of professional interest only. Indeed I have an uneasy feeling that some of it reported here was merely shop talk. But shop talk, nevertheless, may be more significant than studio gossip, for it is more likely to deal with vital things. And what could be more important than Mr. Lindeberg's remark about his 18th Century chair: "Could a chair be finer? The man who designed the chair knew everything that could be known about a chair. And the gentlemen of the 18th Century knew exactly how to use a chair and where to place it." That, and the fact that the architect was taking at least two years to build his own house.

(Continued on page 100)

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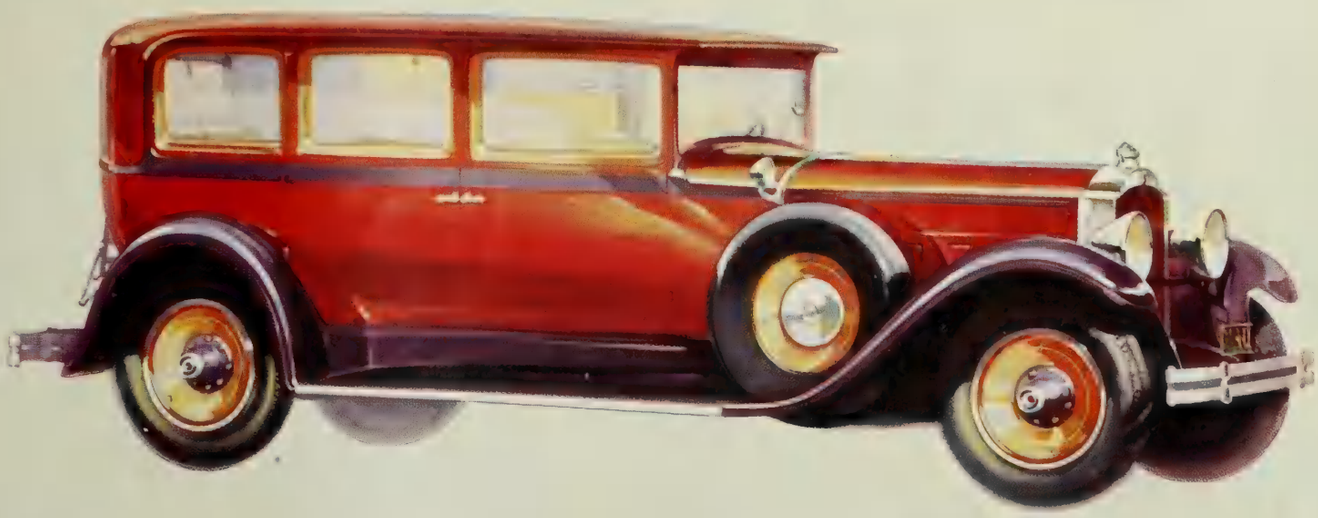

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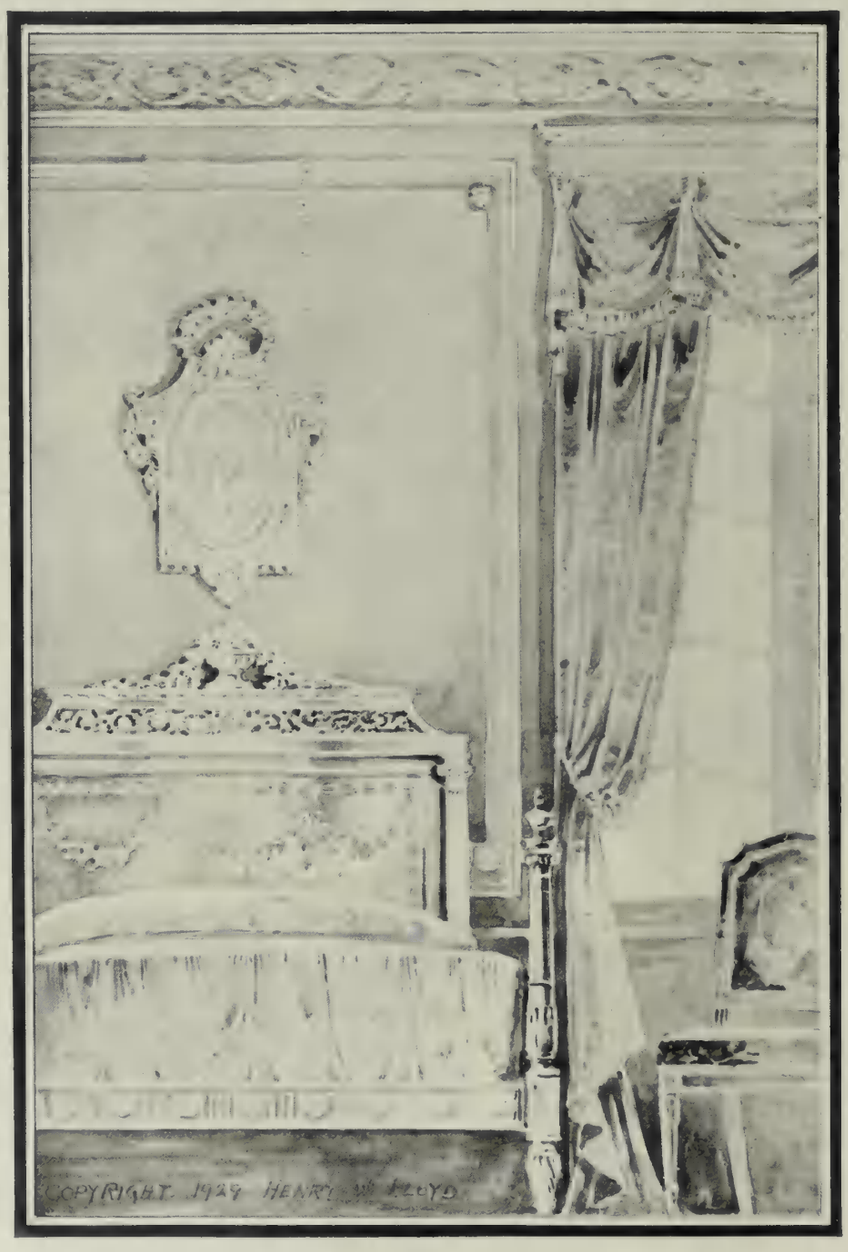

Colors applied to canvas under the guidance of the master's brush blend into memorable fantasies . . . separate melodious strains from the instruments of an orchestra, brought together by the director's baton, emerge as the

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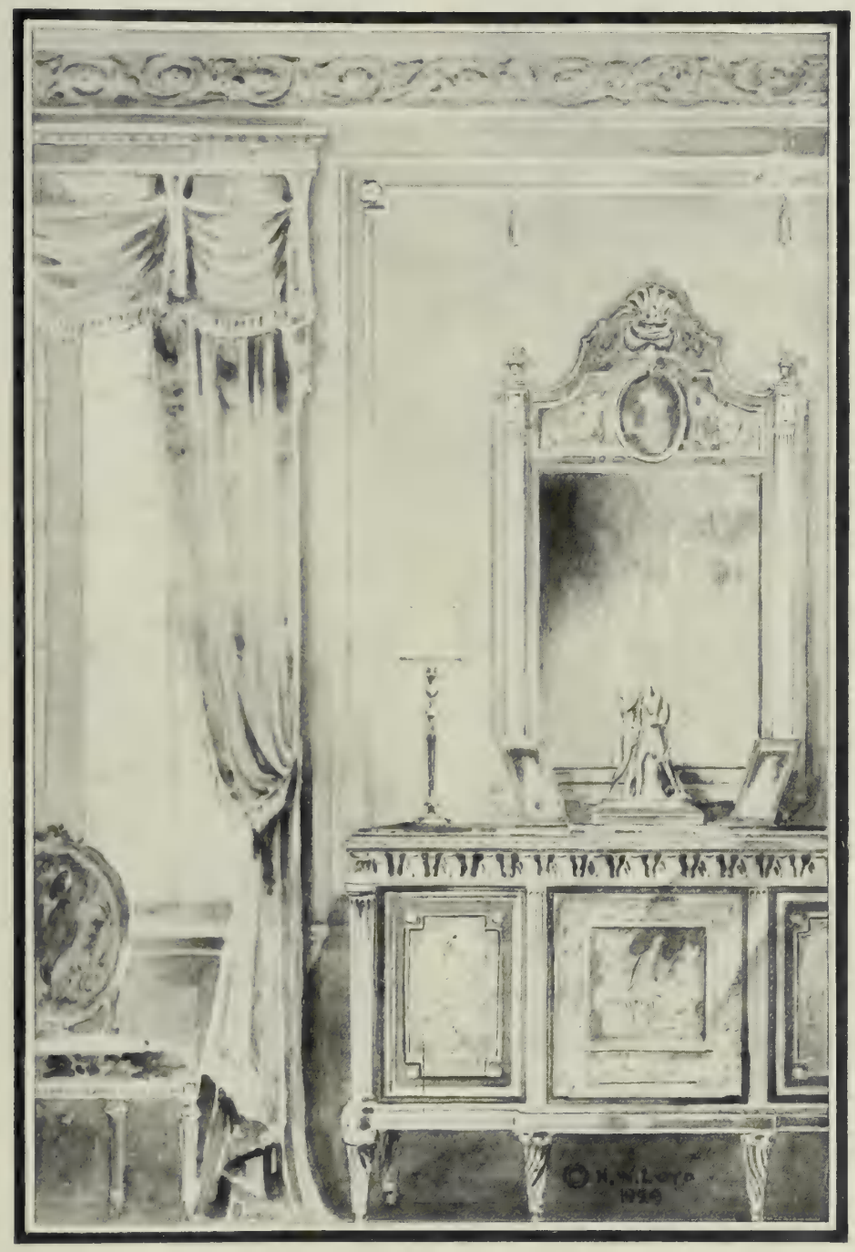

symphonies to which we like to listen ... and colors in the home, selected and arranged by the discriminating decorator, form pleasing sight-symphonies which rest and delight the eye by their resulting harmony.

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Foreign Inspiration

(Continued from page 57)

This is the bedroom in the home of Mrs. Stafford. Very simple in effect yet definitely under French influence

The mantel in this lovely bedroom is of French design and the walls are covered with French silk. All the details of this room, from the upholstery of the chairs to the coverings of the beds are in delightful harmony. There is a simplicity about it all rarely seen in a bedroom inspired by French influence. In the main the panels in the wall are left empty, the lighting fixtures are most inconspicuous and the charm of the room depends absolutely on the really important pieces of furniture, the exquisite color arrangements and especially on the association of various significant pieces.

Interpretation of Colonial Architecture

(Continued from page 81)

A stable for saddle horses, a cow barn and wagon shed have been combined in this picturesque building, which is finished with flush boards painted white. The roof is covered with shingles stained dark brown

conditions. There is no denying the charms of the old New England houses, "antiqued" as it were, in the natural passing of time and left with that mellow quality which time imparts. One must admit, however, that they are quite often possessed of a discouraging arrangement of rooms. But if the inconvenient partitions and diminutive rooms seem hopeless to the amateur, they are merely a fascinating problem to the experienced architect. Mr. Farwell's home is proof that the imagination of the architect can bring about a complete transformation, can change the old house into a beautiful modern home—and with far less structural change than one would expect—and still retain the charm of the old.

Modern Houses

(Continued from page 96)

EDITOR'S NOTE: Progress in country house architecture in the last thirty years has been one of the extraordinary features of the marvelous aesthetic Renaissance in America, which has spread through all walks of American life and industry. Ralph Adams Cram says: "I have frequently had occasion to comment on the astounding development of American architecture during the past quarter-century, a progress that has put it far to the front of all competitors. It is indeed a phenomenal occurrence and one that hardly explains itself. . . . The only parallel I know is that incredible fifty years in the France of the Middle Ages during which Gothic was conceived, born and brought to maturity." Among the leading architects who will contribute to this series are: Delano and Aldrich, Grosvenor Atterbury, William Lawrence Bottomly, Roger Bullard, Geo. Washington Smith, Julius Gregory, Frank J. Forster, Mellor and Meigs, Edmund B. Gilchrist, Gordon B. Kaufman, Dwight James Baum, Reginald Johnson, William Dominick, Lewis Bowman, and Addison Mizner. Others to follow.

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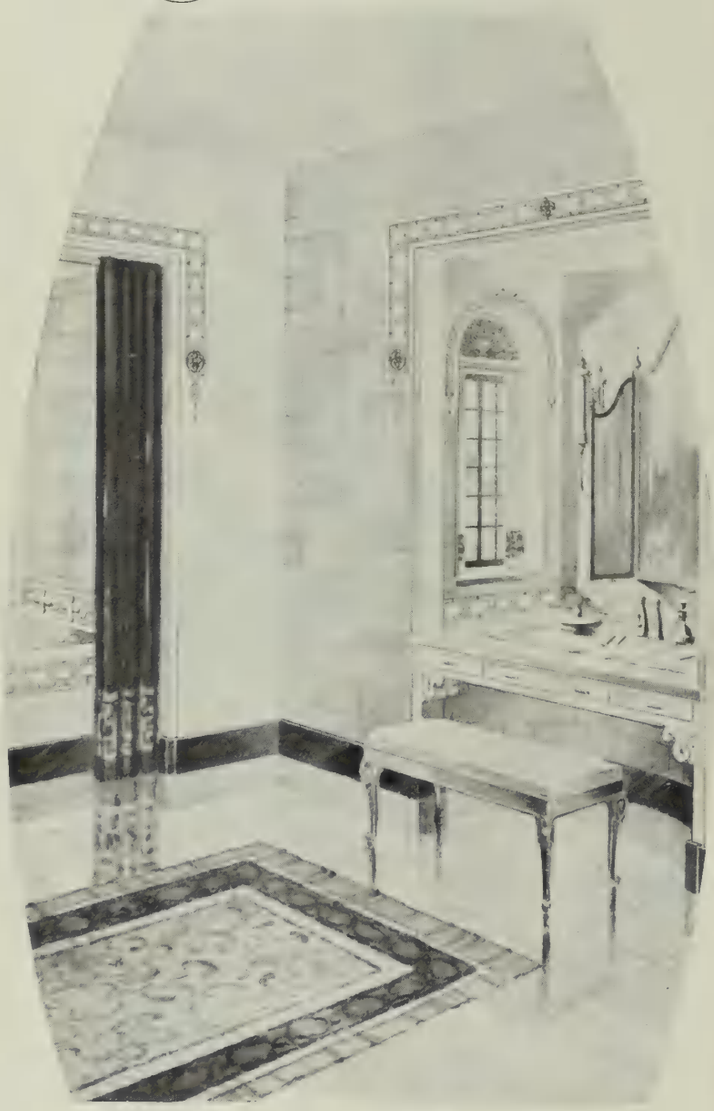

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Decorative Importance of Porcelain Vases

(Continued from page 61)

est enjoyment of possession then it should be so placed as to attract the attention of those who visit his home. For happiness of possession is mothered and fostered by the covetousness and admiration of others whether this be expressed toward an antique vase or any other object.

One of the advantages of placing a collection of porcelain vases in different parts of a house is that the owner develops a more intensive study toward those in the room in which he or she happens to be at the moment. In time, overlooked features in the decoration of a vase made at one factory will be found to closely resemble those of an example which originated at another and possibly one in a different European country. Thus, it is possible to trace a likeness between a Dresden, a Sèvres, a Chelsea and others. This is natural, for to the same extent in no other craft did the artists of one country copy the styles of another. In the first place they all drew upon the Chinese decorations, and this shows in the various motifs which were interpreted in the Oriental manner; yes, even where a native object was used by the European painters, it frequently displayed what the artists thought to be the "Chinese manner" in its interpretation.

One of a set of old Spode spill-holders in a deep rich blue with flowers in reserve. Courtesy W. H. Plummer & Co.

But the relationship of the various painted decorations is equally evident in the designs which are free of the Oriental influence. To quote and follow one example of this: the Dresden painters adopted the small separate floral blossoms accompanied by a larger bouquet, in which there was generally a rose. The same arrangement is found with the French porcelain and to an even greater extent with the Chelsea. Nor are those quoted the only factories which adopted this and other forms of decoration which are basically similar. The later German, French and the many famous English of which so few are now left, each and all, "borrowed" from one another. And those selfsame motifs later found their way to America and were repeated by the few American porcelain factories which sprang up after the beginning of the last century.

Perhaps, in view of the lineage of some of the European porcelain vases, those made in our own native potteries may not rank as antiques. Yet in comparison to the age of the United States, the first porcelain vases made here offer, or should offer, an even greater lure to collectors than those made by the famous European potteries. Unfortunately the early ventures into the field of porcelain manufacturing in this country never met with any great success. This, despite

(Continued on page 104)

Small colorful vases afford a touch of color in a bedroom and naturally find place on a bureau or dressing table with other ornamental objects. Courtesy Old France

Sketched by E. Horter

MI SUEÑO, *sixteenth century Spanish and Italian Renaissance home of S. W. King, Dallas, Texas. Allan Boyle, Architect. Walter Whitley, Builder. M. Jacques Carlu, critic, interior decorator, and painter of the fine mural in the dining room, a room praised as unrivalled in its conception and inspired by the Davanzati Palace of Florence.*

The grandeur of Old Spain relives in this Estancia of today

"ONE of the finest Spanish Renaissance homes in America." Thus critics pay tribute to *Mi Sueño,* Dallas residence of S. W. King.

The beauty of its sixteenth century Spanish and Italian architecture is outlined against the Texas sky whose varying hues are reflected in the soft Mediterranean pink of its stucco exterior. Above the entrance, flanked by sculptured stone columns, the facade rises in blue and gold tiling. Stone flying buttresses surround a dome, capped in blue.

No effort was spared, no detail omitted, that might contribute to perfection. Architect Allan Boyle was sent to Spain where he studied for months refining his plans. Then to Fontainebleau where the criticism of the great M. Carlu, Directeur of the Ecole des Beaux Arts, was secured.

Equally painstaking care extended to the choice of materials. It is significant that Atlas White Portland Cement was selected for the stucco. Only with its pure white base could such exquisite shading of color have been obtained.

Not everyone may attempt so splendid a home. Not all may command European talent. But even the most modest cottage may have the charm, the dependability, and the fire-safeness of Atlas White stucco, so eloquently recommended by *Mi Sueño.*

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WHETHER one's choice is of heavy stuffs for over-draperies—or sheer materials for glass curtains—the noble richness of Orinoka designs, the fascinating weaves, the living splendid colors are a true expression of the instinct for harmonious surroundings ■ The vibrant glowing colors of Orinoka draperies are guaranteed fadeless. The threads are hand-dyed by a special process that makes them fast. Orinoka designs are woven, never printed. If the colors change from washing or exposure to the sun, merchants are authorized to replace new materials or refund the purchase price. Look for the guarantee tag attached to every bolt of Orinoka colorfast draperies ■ It is a pleasure to know that your windows are correctly and beautifully draped with fabrics that will arouse the admiration of your friends. It is a satisfaction to create fresh curtains and draperies, and know that their rich color harmony is *lasting*. There is no economy in buying draperies that fade ■ A new Orinoka booklet showing modern and period styles in interior decoration, profusely illustrated, with rooms as well as fabrics in full color, will be ready about October 1st. A copy will be mailed on receipt of 20c in coin. The Orinoka Mills, Department F, 215 Fourth Avenue, New York.

Orinoka

DRAPERIES-SUN AND TUB FAST

Decorative Importance of Porcelain Vases

(Continued from page 102)

the fact that our boundaries contain some of the finest material obtainable for this ware. In fact, the first hard paste made in England is reputed to have been produced from clay imported from Virginia by Cookworthy, the chemist who later founded the Plymouth factory. None the less, there are various well modeled and painted vases made by the American nineteenth century porcelain manufacturers, though most of them are now in museums or in prominent collections.

Of the many early English factories which once produced the splendid painted vases we seek today, few have survived the various vicissitudes through which the industry has passed. Probably the three outstanding factories that remain are Spode's, Minton's, that founded by the famous Josiah Wedgwood, and the Royal Worcester. The reason for the survival of these is not far to seek; despite the passing of the centuries and the introduction of mass production and a consequent decline in the quality of modern vases, these factories have remained true to the traditions which were introduced by the original founders. Today they are reproducing the same styles of vases with the same perfect painted decoration as those which were the work of men of a hundred and fifty years ago. To our knowledge, in the present Spode factory there is one old porcelain painter who is a direct descendant of the Chelsea artists. This ancient may be nigh on to four score years, and his production may be considerably less than it was thirty years ago, but he still paints his splendid bird panels with his old-time skill.

This continuity of earlier methods of decoration is apparent to the same extent with the work of the other potteries mentioned. The early vases made at the Minton factory have this distinction; they are almost invariably copies of pieces which had been produced at Sèvres. In fact Minton's might be termed the "Sèvres of England". The same inspiration is present to a more or less pronounced degree in all the English vases, but never to quite the same extent as in those of the Minton pottery. This is explained by the fact that Minton Campbell, one of the former owners of the pottery, was permitted by Sir Richard Wallace to borrow pieces from the Wallace collection and make exact copies of them. Consequently many which bear the mark of the Staffordshire factory have their counterparts in the famous collection housed with other works of art in Manchester Square, London.

Then again in this connection it must always be remembered that while the copies of the Sèvres pieces were made at Minton's, they achieved their exactness of detail because the work was guided, if not undertaken, by well known French artists, among whom were Leon Arnoux, Boullemier and Louis Solon who were, with others, brought from France for the purpose. If to these men we owe the splendid pieces of "English Sèvres", to one, Louis Solon, we owe that magnificent form of decoration known as pâte-sur-pâte (paste on paste). Also we still owe him proper recognition for this still almost unknown method of applied ornamentation. Yet no artist ever exhibited a greater individual skill than this Frenchman who came to England after the Franco-Prussian war.

He had previously been employed at the Sèvres factory, but had lost his position owing to the conflict with Germany in the nineteenth century. The pâte-sur-pâte style of decoration had been practiced at Sèvres, but it remained to Solon after his arrival in England to perfect the technique. Actually, it is a combination of painting and sculpting. Numerous coats of liquid clay were painted onto the side of the vase which was to be decorated until the desired thickness was obtained and later sculptured to the form which the artist had in mind.

Like our own American porcelain vases, Solon-ware does not yet come under the officially recognized category of antiques; nor, as we have said, has the work of this skillful artist yet attracted all the attention it deserves. But each year more and more people become aware of the beauty of his magnificent classic figures and the day is not far distant when he will rank with other disciples of the classic school instituted by Robert Adam.

Victorian Furniture Returns to Vogue

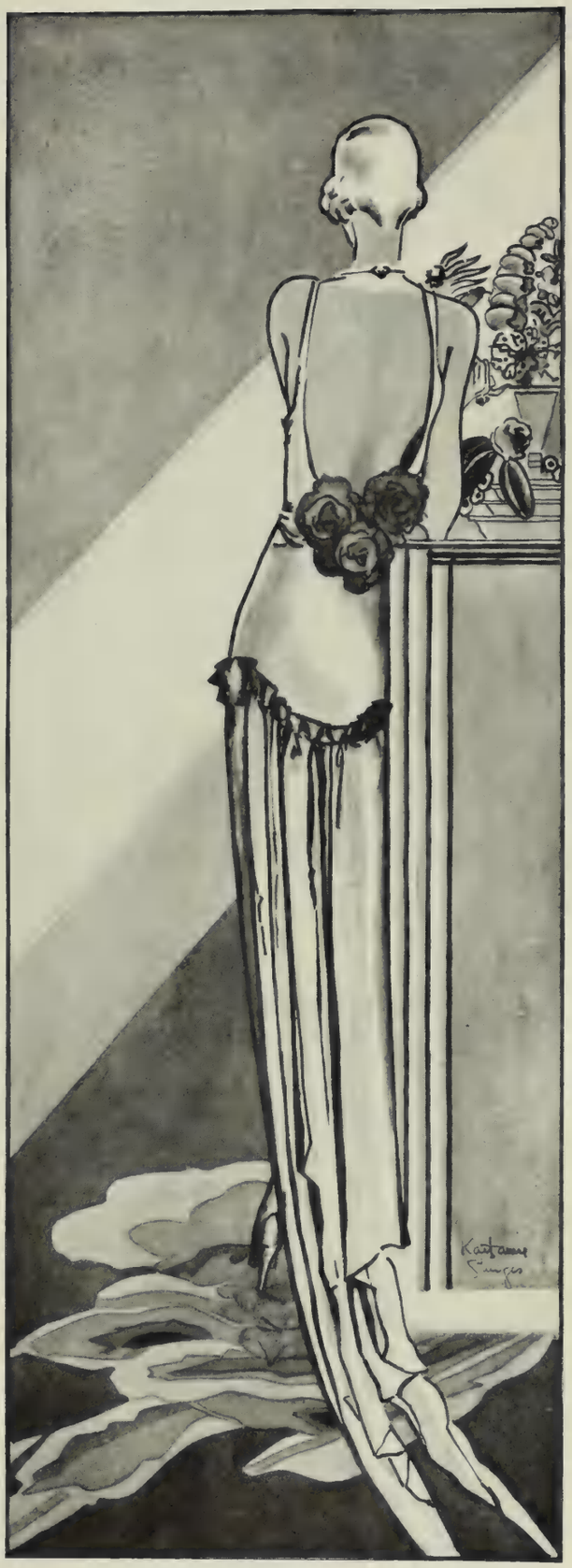
(Continued from page 71)

That criticism, however, cannot fairly be raised against these examples in the home of Mr. Somerville, which form one of the most praiseworthy features of a room in which many different styles have been brilliantly harmonised.

It has been said that one test for a work of art is that it must look right in varied settings and side by side with achievements in other styles; and it is the test of an artist that he should be able to arrange these different products of different times so that they form one complete unity, free from discord. This boudoir is certainly an example of the kind. In addition to the furniture just described, there are modern upholstered chairs and a settee in which the predominating colors are rose, blue and buff; and there are Hepplewhite chairs in cream and decorated lacquer, harmonizing with the cream mouldings which relieve the peacock blue of the walls. In this room, therefore, there is great diversity and harmony of style; and it gives more than a hint of what may be done with hitherto unpopular Victorian furnishings—a hint which will almost certainly be followed up more extensively in the immediate future. We predict a return of the Victorian element.

Paris Styles

decree this modern heating system



PARIS couturieres started it. Modern woman's scanty raiment brings the need for more heat in homes than is comfortable for wool-clothed men. But heating engineers are not far behind. There is today one heating system that brings made-to-order comfort to each member of the family. Everyone who will ever buy or build a home is urged to read these facts about Hoffman Controlled Heat.

This modern heating system enables the occupant of each room to control its temperature, without effect on the temperature of other rooms. The heat output of each radiator is regulated by the touch of a finger on the lever handle of the radiator valve. It commands any given radiator to deliver full heat, three-quarter heat, half heat, one-quarter heat, or none at all. And, because only as the call for heat increases does the supply of steam increase, the amount of fuel burned is comparatively small.

To any standard make boiler and radiators, whether fired by oil, gas or coal, can be added the equipment that makes it a Hoffman Controlled Heat system. This includes Hoffman Modulating Valves and Return Line Valves for radiators, the patented Hoffman Damper Regulator, the Hoffman Differential Loop and Main Vent.

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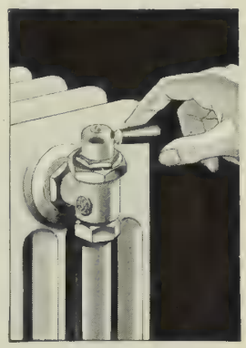

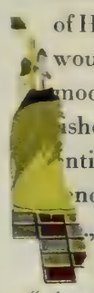

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No. 55

HOFFMAN CONTROLLED HEAT

proud designs · fascinating weaves · · glowing vibrant colors that are fast · Orinoka draperies create rich harmony

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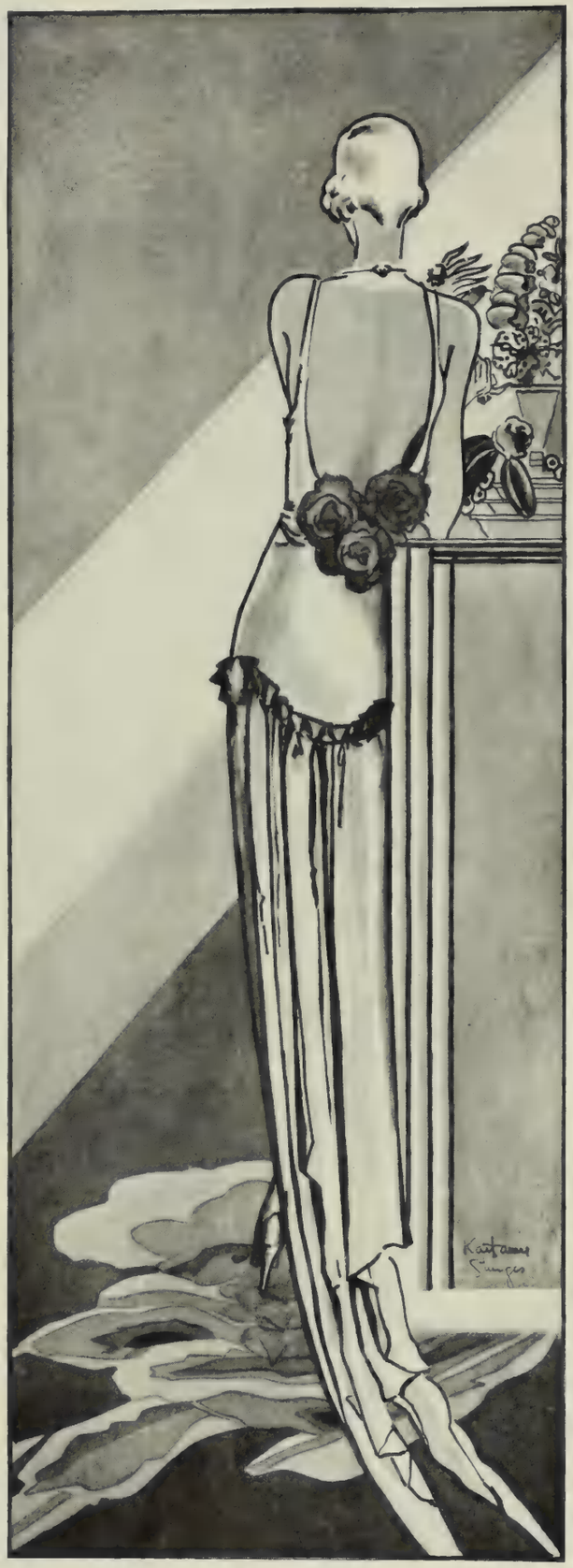

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To any standard make boiler and radiators, whether fired by oil, gas or coal, can be added the equipment that makes it a Hoffman Controlled Heat system. This includes Hoffman Modulating Valves and Return Line Valves for radiators, the patented Hoffman Damper Regulator, the Hoffman Differential Loop and Main Vent.

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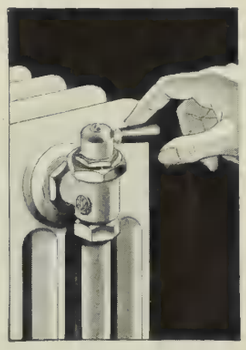


HOFFMAN CONTROLLED HEAT

An old English Queen Anne Walnut Secretary

INTERIOR DECORATIONS

OLD ENGLISH FURNITURE

OLD TAPESTRIES AND NEEDLEWORK

OLD VELVETS AND EMBROIDERIES

DAWSON

19 East 60th Street, New York

Member of the Antique and Decorative Arts League, Inc.

What Americans Are Seeing in Paris

(Continued from page 69)

Blanche tells the public that the best way to see his portraits is to look at them with his memoirs, "Mes Modèles", in hand! The exhibition is called "Images pour l'Illustration de Mémoires, 1881-1929"! With one fell swoop Blanche disarms even his most antipathetic critics, for how can one criticize an artist who calmly announces that his paintings are notes which he has made to help him keep vivid his memory of his friends and his favorite landscapes? For by this attitude Blanche has placed his paintings out of the realm of art, defying the entire modern conception of painting. As far as Monsieur Blanche is concerned Clive Bell has lived in vain. He brazenly proclaims that his only interest in painting is the literary value which he attaches to his portraits of his friends. That is nothing less than heresy in this modern art epoch.

In choosing his subjects for his portraits one feels that Blanche has acted as a novelist does when he chooses his characters for his novels or the way an actor chooses his rôles to act; they are always a projection of his own personality. And what a personality it must be that is expressed by Max Beerbohm at thirty years, the Marquess of Crewe, Yvette Guilbert, the Prince de Chimay, Mabel Dodge, Lily Lantry, Strawinsky, the Countess de Castiglione, Virginia Woolf, and Jean Cocteau!

THE THEATRICAL SEASON

Compared with the extraordinary brilliance of the theatrical season last year in Paris, this season appears almost entirely without interest. With the exception of a new play by Lenormand at the Studio des Champs-Elysées, "Une Vie Secrète", a revival of Crommylinck's "Cocu Magnifique" at the Théâtre Michael and the daring "Les Egarés" by Marguerite Duterme at the Comédie Caumartin, there are no French plays of interest.

Of course American plays continue to fill the Boulevard theatres. The Théâtre de l'Avenue produced a translation of "The Spider", the Folies-Wagram is still giving Gershwin's "Tip-Toes", the Apollo packs its house with "The Trial of Mary Dugan". Even more brazen in their invasion of the Parisian theatre are the four American companies playing in English: Willette Kershaw's production of "Maya" at the Studio, another American company playing O'Neill's "Desire Under the Elms" at the Vieux Colombier, Una Baye's production of "By Candle Light" at the Femina, besides the permanent English company playing "Journey's End" at the Albert I. Besides these dramas there are two American musical revues with entire American casts: Lew Leslie's "Blackbirds" at the Moulin Rouge and the all-American Revue at the Ambassadeurs. Lastly Ganna Walska (Mrs. Harold McCormick) made her début as an actress at the Comédie des Champs-Elysées in a play written around the famous Second Empire beauty, "The Castiglione".

THE FIRST QUEEN OF MONTPARNASSE: MLLE. KIKI.

Individual in all things, Montparnasse has continued so in choosing its first "Queen". Instead of *concours* as happens in most communities when a "Queen" is selected, the Queen of Montparnasse was elected by a unanimous acclamation,—there were no rivals to "Kiki". Model, Dancer, Movie Star, Diseuse, Painter and Autobiographer, Kiki has long been the uncrowned Queen of Montparnasse. Her recent election has only confirmed her former status.

Beginning her career almost at the same moment that Montparnasse began to take on its rôle as the artistic centre of the world, Kiki has evolved along with her capital. When the first cabaret, the Jockey, opened in Montparnasse in 1922, Kiki sang her "marins" songs there. And then, following the tide, Kiki became an "artiste-peintre". After a very successful exhibition at the Galerie du Sacre du Printemps, Kiki took her canvases to Berlin where the Galerie Fletcheim exposed them, also with success. Then came her career in the movies with Jacques-Catalain. Now that the artists of Montparnasse have conferred upon her the title of Queen, Kiki has published her "Memoirs", which are illustrated by reproductions of the portraits done of Kiki by such well-known artists as Kisling, Foujita, Per Krog, Man Ray, Hermine David, and Derain.

A NEW BOITE DE NUIT: LE BATEAU IVRE.

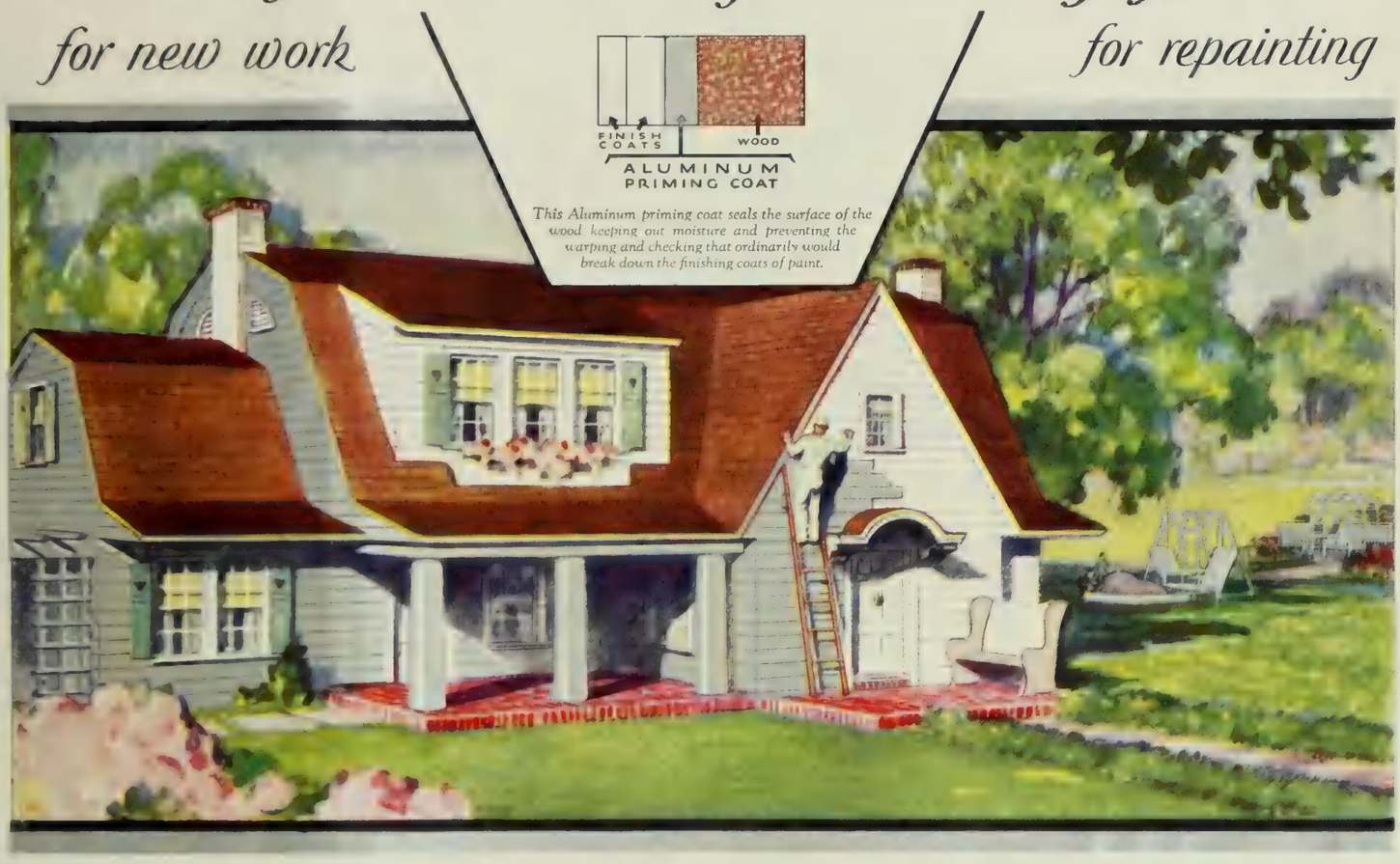
The stately Place de l'Odéon has blossomed forth with a refuge for the hounded Parisian intelligentsia where they can find peace and gaiety without, as yet, being pointed out as "specimens". Decorated as a modern pleasure yacht, this new cabaret has been named after that great poem of Arthur Rimbaud, "Le Bateau Ivre". The first deck is the Bar, from which leads a nickel-stairway to the Promenade deck, inclosed with canvas awnings, where a negro orchestra plays excellent dance music.

Here, nightly, congregate such *bona fide* Parisians as Yvonne George, Maurice Rostand, Valentine Tessier, Marcel Herrand, Jean Cocteau, and Christian Berard. If only no one hears of this haven from the outside, there will still be one spot left on the Rive Gauche where artists and writers may always meet informally. But its popularity is bound to grow.

Proper Priming

is the foundation of a lasting finish

for new work *for repainting*



REPAINTING a home that begins to show signs of dinginess and neglect should not be considered as an item of expense. It is an investment, paying big dividends in beauty and cleanliness . . . in increased property value . . . and in the rating accorded the home owner by friends and neighbors.

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Aluminum Paint, used as a primer, is just exactly that. It puts an impermeable metal coating between the wood and the weather. Shuts out the moisture and preserves the beauty and freshness of the finish coats long after the ordinary paint job would have broken down.

Both your architect and your painting contractor know why, and how, the use of Aluminum Paint as a priming coat prolongs the life of the paint you apply to your home. Ask them about it. They'll be glad to explain.

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Offices in 19 Principal American Cities

ALBRON

The pigment base for the better grades of Aluminum Paint is ALBRON made of pure ALCOA Aluminum. Your architect will probably specify a primer made of *ALBRON* mixed with a suitable vehicle. Good paint manufacturers, dealers, painting contractors are prepared to furnish it.

THE COAT OF METAL PROTECTION

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1

"The course means more to me than I can tell you.

It is well worth every dollar and every hour—fascinating hours—that I have put into it."

2

"The lessons are certainly fascinating.

I look forward to the next with great enthusiasm. I must confess, the course is much more than I expected, it is so thorough and detailed."

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"It more than fulfilled my expectations.

You deserve the highest praise for the conscientious way you conduct it from beginning to end."

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"It has helped me in a hundred ways in our new home.

I cannot tell you how much enjoyment I am having from the knowledge gained from your course."

Extracts from four letters received within the past few weeks—all written voluntarily without solicitation. Names of writers on request.

The pictures shown here in reduced size are typical of the hundreds of illustrations in the printed lesson pamphlets.

Give YOUR creative talents a chance

To plan a room in all its details, to buy furniture, floor and wall coverings, draperies, pictures and objets d'art, and with them create out of an empty, box-like space a place of enchanting beauty and charm, affords a satisfaction closely akin to that produced by the achievement of a fine painting or sculpture. As a matter of fact, such a room is just as much a result of creative instinct and ability as any painting.

Interior Decorating is a science as well as an art, since it rests upon very definite and immutable laws and principles. No matter how cultured and "artistic" one may be, without a thorough knowledge of those laws and principles one cannot avoid mistakes that are immediately apparent to those who know.

These laws and principles can be learned in a few months' time at the cost of a few minutes' thoughtful reading each day—reading which is neither dull nor tedious but absorbingly interesting.

The Arts & Decoration Home Study Course in Interior Decoration

is one of the most enjoyable and profitable courses of reading for cultivated people that can be found today; a course that will help them materially and add enormously to their pleasure in the purchasing they do through the rest of their lives; a course that will equip them well for the practice of one of the most enjoyable and lucrative of all careers if one is desired; a course that is as fascinating as any novel—

And it is a course that will, in all probability, reveal in you hitherto unsuspected creative abilities.

The Arts & Decoration Practical Home Study Course is planned to fit in with your spare time. The lessons come to you at regular intervals and are so clearly written and so profusely illustrated that they intrigue your interest from beginning to end. Personal correspondence with the instructural staff supplements your reading and affords valuable consultation on your individual problems.

Twenty-four lessons, each one more delightful than the last, make up this invaluable course. Step by step they initiate you into the artistic principles that govern the creation of beautiful home surroundings. Each principle is so concisely set forth, so clearly explained in non-technical language, that reading your lessons will be very real pleasure and in no sense a task.

A most enjoyable and profitable career for the cultivated man or woman

The work of the Interior Decorator is to create beautiful rooms and homes out of beautiful things—beautiful furniture, rugs, pictures, tapestries, objets d'art. The very nature of the work compels close association constantly with the most beautiful products of all the arts and crafts. The rewards compare favorably with those of any other profession. Any woman reader of Arts & Decoration who has ever wished she could "do something", either for the sake of the income or merely to occupy her time and provide her with a new interest in life, will find this course the answer to her problem.

The course is not expensive, and you will find its cost a most profitable *investment*.

Certificate of Approval issued to this Course by the University of the State of New York

The University of the State of New York

Correspondence School

Certificate of Approval

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Course in Interior Decoration
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Address.....

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A & D Sept., 1929

DETAIL OF FRENCH ROOM

This year, inspired by the opening of their new Fifth Avenue showrooms, Beaux Arts' designers have out-done themselves in the creation of new lines ingeniously different — suited to every beautiful home. The perfection of detail is the result of both forethought and imagination. Many new and beautiful objects of art, collected from the Art Centers of Europe are now on view in their period rooms.

Beaux Arts Shade Co.

580 - 5th Ave. at 47th St., New York City

(Formerly at 303 - 5th Avenue)

MODERNISTIC DESIGN

In Lighting ~ ~

The Vogue for Modern Lighting in residential as well as commercial interiors has permanently captured the popular fancy, and Kaylite's beautiful Modernistic designs are enjoying a steady public acceptance, particularly since the low prices make possible economical installations. A wide range of attractive designs is available.

Architects, Decorators and their clients are invited to write Dept. D9 for illustrations, and name of nearest dealer.

Kaylite MFG. CORP

138 MOTT STREET, N. Y. C.

Dept. D9

The "Artificial Paradise" of Broadway

(Continued from page 72)

for the moment, and one thing fades into another so quickly that encores ruin the tempo.

It is all the insubstantial fabric of a loose and ephemeral gayety ministering to what is primitive and instinctive in us, smashing unity to flinders and leaving not a wrack of memory behind when we emerge into

Dorothy Carroll who is appearing in Earl Carroll's "Sketch Book"

Grover Whalen's Broadway and hurry to Nedick's and Schrafft's, America's new Maxime's and Rathskellers.

Fury! Speed! Whip it up!—are not these Broadway musical comedies essentially American? They mirror our carelessness, our "step on it!" slogan, our liking for massed noises, massed beauty and mass leg production. Thus speaketh the Producer: Ingenuity without brains, gayety without joy, comedy without thought, nudity without shame (let him who is without sin cast the first stone at Shubert!)—such is the essence of musical comedy on our dear old Broadway in the good old summertime, when Nina Leeds ceases from troubling and the weary Cyrano de Bergerac is safely at rest.

HOT CHOCOLATES

Come with me to the best negro musical show we have had in New York in many dog days. Leave the negro to himself, to his spontaneously generative spiritual apparatus, and you always get something amusing, original and worth the price.

There are a few dull moments in Connie's "Hot Chocolates". Many of the women, of various degrees of color, are beautiful with that exotic beauty that always awakes remote and troublesome moods in me. There is Louise Cook, for instance, who does, almost nude, the Midway *danse de ventre* brought up to date. It is enormously fetching—if you get what I mean. She is, besides, a superb type of woman for connoisseurs of such to look upon.

There is Jazzlips Richardson, one of the best comedians of the day. He has the dry humor of Bert Williams, never overdoes his parts and understands that real comedy is to pathos near-allied, at least in make-up.

Baby Cox, a grotesque little woman, plays a Dixie Cinderella and gets unbounded applause. Three corking comedians are Eddie Green, Billy Maxey and Jimmy Baskette. Their station-house scene and their doings in a telegraph office kept me giggling all the time they were on. There are, of course, the Jubilee Singers, Le Roy Smith and his Orchestra, the Bon Bon Buddies and the Chocolate Drops, and don't forget to notice Edith Wilson. You'll find Edith is the best Hot Chocolate in town.

EARL CARROLL'S SKETCH BOOK

Earl Carroll is a lord of the gorgeously artificial. He is Lucullan, Petronian, eye-blasting. He loves pagan pomp, curious color schemes and rare and exotic high jinks. His "Fioretta" was the most pompous and gorgeous musical comedy I have ever seen. His "Sketch Book", suggested by the prancing, sensuous-eyed Eddie Cantor, is a good successor and contains all the wild, whirling, extravagant notions of Director Carroll. He has costumed his summer girls in Sheban raiment, and when he takes their costumes off of them we behold the most marvellous array of legs that any bald-headed row or *jeunesse dorée* tuftsmen ever gloated over.

Seventh avenue and Fiftieth street is the Venusberg, and if any Tannhäusers or Parsifals venture beyond the portals of the *Maison de Carroll* they may as well abandon all hope of reaching heaven that day or that night.

Interspersed with its yellow, blue and black color schemes, its magical arrangement of lights and its fantastic dances, are some of the wittiest few-minute sketches under the White Lights, with a couple of them that should be lifted out with a pair of tongs because of their vulgarity (but Petronius will nod!). Will Mahoney is funny and William Demarest less so. Mr. Carroll is not starring any of his girls this summer. There is no choice in his Garden of Legs. They are all equally cute, to speak philosophically, as 'twere. The "Sketch Book" excels in ensemble arrangement, and some of them are hallucinating. A wild and satisfying night's show.

Irine Phelps, one of the Phelps twins. They are in the cast of "Sketch Book"

THE SHOW GIRL

As the Wright Brothers are to flying, so is Florenz Ziegfeld to the American musical comedy. He gave them all lessons, but sad to relate, he will, I fear, soon be known under the questionable title of the Dean. In "The Show Girl" the master-hand falters in its inspiring touch as much so as Dean Belasco's did in that sad, sad, "Mima" concoction.

Written and staged by William An-

(Continued on page 112)

A CHIPPENDALE chair—with mahogany frame—is covered in gros point, figured in old blues and reds upon an old gold background.

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E·A·B

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DECORATORS, in their creation of distinctive interiors, will be interested in the 80-page catalog of Albert Grosfeld, Inc., available to them upon request. This catalog, one page of which is herewith illustrated, is an unlimited source of ideas for the decoration of period or modern interiors. The period pieces are crafted in every detail to resemble in finish and design the original models . . . the modern pieces are unique and distinctive in their originality. While these catalogs will not be disposed of indiscriminately, decorators and dealers are invited to avail themselves of this book containing 500 illustrations of period models.

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AMERICAN WALNUT

The "Artificial Paradise" of Broadway

(Continued from page 110)

thony McGuire, it is a farrago of old back-stage stuff, rehashed ancient shows and an attempt to keep the audience laughing by pronouncing Mr. Ziegfeld's name every five minutes (and the audience remains numb and dumb). George Gershwin did the music, but here is none of that verve, lift and deft collaborating with the classic which made Mr. Gershwin a nine-day furor among those who do not know their music either well or wisely. The music in "The Show Girl" is listless, mechanical and, Gershwinically speaking, null and void.

Now, what I carry away from this show, and what remains a teasing memory in my mind, is the superb dancing of Harriet Hoctor, whom I have noticed and lauded before in these columns. Why isn't this finished, this inspired dancer known better? Is it because Europe has not yet raved over her? This young woman is an artist of the first water, but such is the profound snobbery of the American public that they will not "go crazy over her" until Grandma Europe levels her *pince-nez* at her.

THE NEW MOON

This is tip-top, really. "The New Moon" is, in fact, the best musical romantic comedy of the season, with music, by Sigmund Romberg, far above some of the dreadful bellowings of Broadway "orchestras". It is a return to the old traditions of melody and picturesqueness.

The story is laid in the eighteenth century, partly in New Orleans and partly in the Isle of Pines, and concerns the romantic adventures of a French Revolutionist, one Robert Misson. The New Moon is the name of a boat. There is a kidnapping, fighting, pirates—reminders of Robert Louis Stevenson at his wildest. Enjoy "The New Moon" by divesting yourself of all the machinery of reality and spread yourself for a souse in the improbable. It renews the soul and body, *mes enfants*. And, also, the principals and the ensembles are quite on the level with Romberg's music and the delights of the eye. Charlotte Lansing is a soprano who might be heard from some day in still higher reaches of the art of—who was the Goddess of Music? I've mislaid my guide-book. George Houston and William O'Neal are good baritones, and Gus Shy is nearly always amusing.

If you are a musical comedy fan, do not miss "The New Moon". It's a full evening. In fact, it will bear reseeing several times.

FOLLOW THRU

The good old Scotch Druid who invented golf simply wouldn't know the game if he should wander into Chanin's 46th Street Theatre these summer nights. For they have put his game to music in a fast, furious, rollicking, melange of love and niblicks, waterholes and songs, dormies and dancing. The wild romp is called "Follow Thru" and, dear readers, if you expect me to sit down and seriously "criticize" this show, I fear you will be disappointed.

A little song called "My Lucky Star" is worth hearing. And there is Zelma O'Neal. Now, Zelma is some glorious American girlie and the one bright sparkle of the Bound Brook Country Club. Zelma has no inhibitions and she will tickle into life any customer —even if he is older than John R. Voorhis. John Sheehan furnishes the haw-haws! And Alfred Goodman's Orchestra pumps out the music quite competently. Don Tompkins and Margaret Lee, I might remark, furnish some comic callow love-making.

HOLD EVERYTHING

Pugilism set to music. Heartbreaking and noisy climax behind the ropes. Girl, girl, who has the girl? Booming, yowling music (you musn't expect Wagner or Verdi scores in these shows, you know). Nina Olivette tries some Fanny Brice mannerisms, but there is only one Fanny, although Nina got some laughs out of me, I being in a particularly benign and forgiving mood that evening. Bert Lahr is a movie comic prize-fighter to the cut. Victor Moore, a splendid comedian, a fat cherub, should have more scope for his talents. Jack Whitney and Ona Munson are good leads. They dance well and Betty Compton dashes.

BROADWAY NIGHTS

This is burlesque musical comedy (there are, it seems, as many different kinds of musical comedy as there are varieties of pickles, almost). There is much reminiscent stuff in "Broadway Nights" and my laughs were labored, even at the gentleman who calls himself Dr. Rockwell. He is a rapid talker, but one cannot beat Joe Cook at his game.

Odette Myrtil plays the violin passably and has a French accent that is piquant, as we used to say. Laura Lee is a Dionysian soubrette. Do not ask me about the music. Yes, I've heard worse.

THE LITTLE SHOW

This is made up mainly of sketches and talk, with some winsome legs. Two of the sketches are noteworthy: "The Still Alarm", quite humorous, by George S. Kaufman, and "Moanin' Low", a dramatic Apache-Belasco motif carried out by Clifton Webb and Libby Holman which, on the night I was there, swept the house off its feet. Extract these high points and there isn't much left; the rest of "The Little Show" is pretty thin.

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STEP into any studio and you'll quickly appreciate the importance today of the floor in home decoration. Those high ceilings, timbered perhaps . . . textured walls . . . long casement windows . . . the very spaciousness of the room . . . all call for a floor of smart design and color.

One that is particularly suited for such studio living-rooms is the large flagstone design illustrated—a new effect in Armstrong's Embossed Inlaid Linoleum. This fashionable floor is on friendly terms with everything in the room. Even the revealing casements serve only to make it more interesting, to bring out its textured beauty, all the richness of its inlaid color.

There were other designs in Armstrong's Linoleum Floors that might have been chosen for this studio living-room . . . to fit into different color schemes . . . to create a different period effect . . . yes, even to mirror the modern! There were other designs that *did win* their way into all the rest of the rooms of this well-planned English cottage.

For Armstrong artists have created floor styles to match every type of home interior, to suit every taste and fancy—even to fit into almost any size budget. It's a pleasure to shop for them, too. Just stop in at any good department, furniture, or linoleum store near your home. When you do, be sure to ask the merchant about the new Accolac-Processed surface that makes these style-setting floors good-housekeeping floors as well.

This new surface is spot-proof, stain-proof. Just a light waxing and polishing keeps it gleaming. Even in kitchens where frequent washing may be needed, care is simplified—simply renew the surface, maintain its satin smoothness, with an occasional coat of Armstrong's Linoleum Lacquer. (Do not lacquer over wax.)

Another thing to do—Send a letter to Lancaster for Hazel Dell Brown's latest book, "New Ideas in Home Decoration." Shows all types of rooms, each floored with a suitable Armstrong creation. Tells how to plan correct color schemes, how to secure author's advice free. When you write, enclose 10c to cover mailing. (Canada, 20c.) Armstrong Cork Company, 921 Pine Street, Floor Division, Lancaster, Pa.

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Pieces Worthy of a Museum

Spanish Chippendale Gilt Console, finely carved. Circa 1780

Mr. Jacques O'Hana has brought with him from abroad one of the finest collections of French and Spanish antiques he has yet procured. Worthy of prominent places in museums are the authentic and beautiful Louis XV pieces of the period, several of which are signed. This is an exceedingly fine collection and is worthy indeed of your inspection.

One of eight Catalan rush seat chairs; polychromed high back. Circa 1800

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SALTERINI artists will gladly work with decorators on special assignments requiring original sketches.

Charm of the Old English Timbered House

(Continued from page 90)

In this and the adjoining annex are seen a number of old chests, from the roughly carved coffers to full sized chests of drawers. One of these, on the right of the tall fireplace, is a rare transition piece, a low chest of the French commode type, showing the characteristic panelling of the Jacobean period with the bold inlay of William and Mary.

Linked with these are the oak dresser from a farmhouse and the tall carved sideboard, both loaded with an exceptional collection of old pewter gathered not only from different parts of the British Isles but also from the Netherlands, Germany and elsewhere. One set of thirty-five plates bears the touch mark of some two centuries ago; while there is a rare Scottish "tapethen", a large bowl, tea pot and a great variety of castors.

It will be seen that the lower pitched wing of the hall is furnished in simple cottage style, with a large gate-leg table of the 17th Century, remarkable for its Spanish type of feet, surrounded by old armchairs of the improved Windsor type. On another fine oak table is a full rigged ship model, removed from a Devonshire inn where it had been treasured since soon after the battle of Trafalgar. The two huge glass bottles are of Dutch manufacture, dating back to Cromwellian days, and decorated with portraits of Van Trornje and another Dutch admiral. Hanging from the ceiling beams are two bottles of a much older form, splendid specimens of leather bottles.

In the water color room, one of the arresting features is a serpentine shaped folding card table with pronounced cabriole legs, and chairs to match. There is also a beautiful Hepplewhite settee, and chairs in the same design.

Pussy on the table in the window is a life-like masterpiece from the hands of the Imari potters. This introduction of Oriental works of art is typical of such a place and we find the note again repeated at the foot of the staircase, where there is a heavy carved wine jar, 18 inches high, from a Japanese temple, while above the monumental fireplace is a pair of orange grain urns from an ancient Chinese tomb.

In the dining room, the most remarkable things from the collector's point of view are the quaint fireplace furniture and the handsome Queen Anne bookcase bureau. Here, too, is a valuable clock which dates between 1650 and 1660, being inscribed "Thomas Birch, in the long walke, neere Christ Church, London, fecit". On the staircase there is a delightful miniature bracket clock, 6 inches high, by Thomas Nifton—and in the hall, a lavishly decorated green lacquer longcase clock by John Pashler, London, made about 1755.

In a short article such as this it is impossible to do justice to Mr. John Baker's collection, every item of which is deserving of detailed description and separate illustration.

In this way an ancient wooden barn has been converted into a most comfortable home, picturesque and with old world appearance, yet providing modern sanitation and conveniences, such as electric lighting, hot water system, telephone and wireless equipment. Although there is a tennis hard court and commodious garage, the garden has been judiciously planned and planted to furnish a fitting frame for this unique dwelling.

There is no question that in this case success has been largely due to the fact that the owner is an ardent collector, who has taken pains to equip and furnish appropriately, knowing how to blend the new with the old without discord. Consequently, the completed house affords excellent lessons, not so much for slavish copying as for providing suggestions by which other hopeful, or perhaps hard cases, may be treated, in this fascinating field of reconstruction.

Decorations From XVIII Century

(Continued from page 77)

The guest room is in green and apricot color with fine French prints on the wall. The draperies are turquoise blue and the glass curtains are chiffon trimmed with Valenciennes lace. The Poudré is antique ivory

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Building and Equipping Your Home

(Continued from page 84)

national association or a regional one for information concerning grades of the species you are interested in.

"What are the softwood lumbers available for structural purposes?"

Virtually all commercial softwoods, though some are used thus only in the localities of production. The building code committee of the Department of Commerce, by implication, has considered the following suitable: genuine white pines—Northern, Idaho, and sugar; Southern pines—shortleaf, longleaf, North Carolina and others marketed under the general designation, "Southern yellow pine"; Pondosa pine; California white pine; Norway pine; firs—Douglas, and white; spruces—Engelman, Sitka, Eastern; Western red cedar; hemlocks—Eastern and West Coast; cypress; tamarack; Western larch; redwood.

For heavier construction, Douglas fir and Southern yellow pine, on account of their great strength and the large size of timbers available, are used extensively, and California redwood is gaining ground in this field because of its strength and extraordinary durability.

Actually there is little difference in effectiveness of different species for dwelling construction if they are used in sizes corresponding to their strength. Certainly woods differ in strength and texture. The relative stiffness of different species, as roughly indicated by the modulus of elasticity, which can be learned from Government publications or from the producers' associations, affects their desirability for framing purposes. But wider variation is found between lumber cut from different trees of a given species than between the average strength, stiffness or hardness of different species; and it is sound practice to use a larger size of a cheaper species than a smaller size of a more expensive one, even though the latter be inherently stiffer.

"Which of these materials are best to keep the framework of a house sound and true?"

This is much more an affair of workmanship and of the way in which parts of the frame are combined than of the lumber used. If dry lumber is not available, the whole structure must be framed to keep the number of "horizontal inches" equal in interior bearing partitions and outer walls. "Platform construction" lends itself most readily to this equalization, though it also can be effected with the balloon or braced framing. However, seasoned lumber is generally available and the best method is to use thoroughly air-dry lumber and to make sure that the principles of good carpentry are applied throughout.

"Which of the softwoods are safest from the point of view of warpage?"

Technicians agree that there are not enough data to warrant categorical comparisons. Warping is due to uneven or too rapid drying and is not likely to occur in a structural frame built of air-dry lumber and thereafter not exposed to excessive moisture. Insufficiently or improperly painted siding will warp under a hot sun, but the preventative is obvious.

"What species of softwood are best adapted for exterior wall-finish?"

White pine siding was used for some of the oldest houses in New

(Continued on page 118)

Redwood, proverbially enduring, is shown in this Spanish Colonial house in Los Angeles, California. Roland E. Coate, architect. Courtesy California Redwood Association

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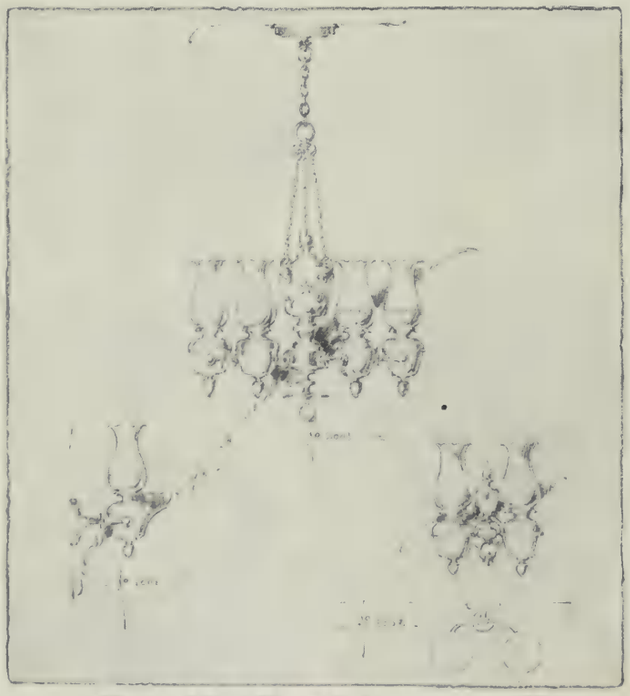

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Lighting Fixtures-Upon request only
THE MIDWEST METAL ART CO. BUTLER ST. CINCINNATI, O.
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Building and Equipping Your Home

(Continued from page 116)

England and has lasted on them for centuries; the same material is available today in large quantities. Plantation-houses in the South have stood many decades with tidewater red cypress siding. Similar records have been set by redwood in the West. Cedar siding also is highly desirable because of its durability and other qualities. Southern pine and Douglas fir are applied to this use commonly, and Sitka spruce, Northern hemlock and other pines also are widely employed. You would do well to select a soft even-textured wood, for that will take and hold paints better than one which shows marked differences in density between spring and summer wood.

"What species are best for shingles?"

There is little choice between Western red cedar, cypress and white cedar, provided the shingles are of standard thickness—five butts to two inches of thickness for a 16-inch piece—and provided that they be laid with not more than one-third of the length to the weather, that they be edge-grained, and that they be adequately nailed with galvanized or copper nails.

"What softwoods produce the most beautiful results in exterior trim?"

Genuine white pine, sugar pine, Pondosa pine, California white pine, cypress, West Coast hemlock, southern pine, Douglas fir, redwood and Sitka spruce. Soft even-textured material of one or another of these species will produce a clean, smooth job that will hold paint well. For porch flooring and similar uses, edge-grain Southern pine or Douglas fir, or one of the specially durable species such as cypress, redwood or cedar is recommended.

"Are any of the softwoods really suitable for interior floors?"

Yes. Edge-grain Southern pine and Douglas fir floors are both serviceable and beautiful. West Coast hemlock makes excellent floors. The first and third of these, at least, are manufactured end-matched as well as tongued-and-grooved on the sides; and this kind of flooring makes for both economy and good construction.

Hewn larch posts and beams, and Pondosa pine paneling in a Western home of the cottage type. Courtesy Western Pine Manufacturers' Association

"What species may I consider for interior paneling?"

Among the softwoods commonly used for paneling in the form of plywood are Douglas fir and California white pine. For solid panels several of the pines, Douglas fir, redwood and cypress are frequently chosen for their extraordinary beauty and susceptibility to fine finishes. Knotty pine paneling in the manner of the middle period of the American colonies and of England at the same time can be executed with rare beauty with genuine white pine, as well as with other pines, both Western and Southern. "Pecky" cypress, which has been attacked by a fungus, is peculiarly adapted to "antiquing" and other treatments which can take advantage of its channeling with what appear to be wormholes.

Genuine white pine, toned and aged by a quite simple process, is shown in this home in Minneapolis. Courtesy Shevlin, Carpenter & Clarke Company

Surely by this time the hypothetical asker of these questions will want to know something about the decorative finishes that these woods are capable of. But that part of the

(Continued on page 122)

MASTERCRAFT
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New York

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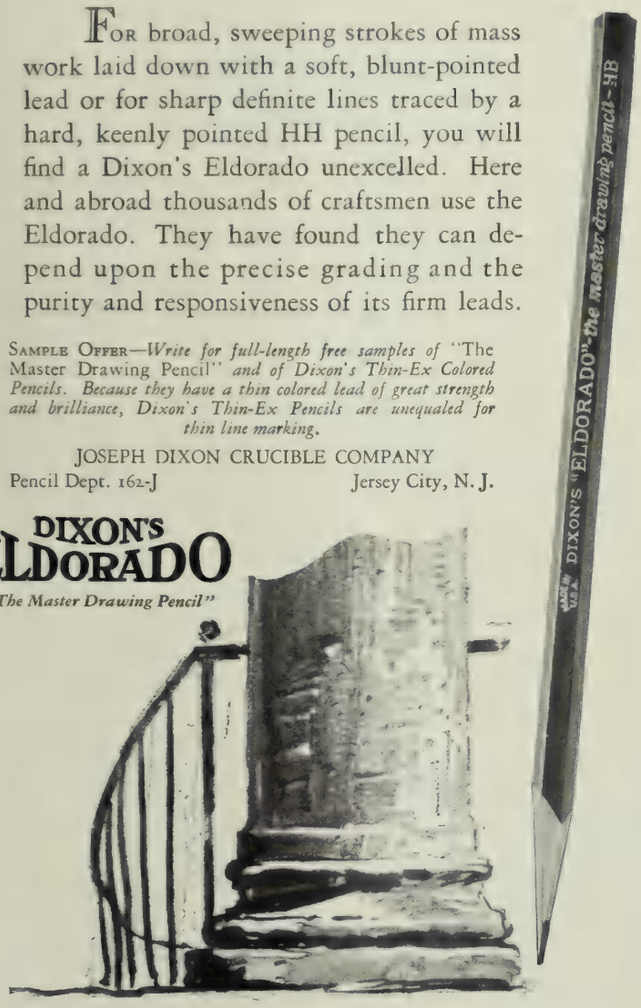

Under Cover

A Gay and Caustic Review of the Latest Books

By BENJAMIN DeCASSERES

Modern European Buildings. *By F. R. Yerbury. Payson & Clarke.*

In architecture Europe seems to be at the crossroads. America having broken new paths with her skyscrapers, combining a sense of colossal power, barbaric beauty and utility, the trans-Atlantic countries are still heavily handicapped with traditions. The result is, as disclosed in the one hundred and fifty plates in this book, a slow evolution toward new forms, heavily marked with the characteristics of ancient and classic ideals.

The marked absence in unessentials in these new buildings in Europe shows a trend toward the American idea of utility and experiment. The three countries that have done more to step out of the past in their modern buildings are Holland, Sweden and Denmark, three practical-minded countries. France is about the slowest of all European countries to make new experiments. She is the first to announce new ideas in the arts but one of the last countries to adopt those ideas. Germany seems to hover between ancient classic moulds and extreme futuristic ideas in her architecture, with leanings here and there toward our own flat and unimaginative ideas. Probably the Town Hall at Stockholm is the best study in this book of a combination of the modern spirit and historic tradition.

Mr. Yerbury, as secretary of the British Architectural Association, has given us a unique and valuable book. He has evenly balanced churches, commercial buildings, exhibition buildings, general interiors, railway stations, town halls, schools and theatres. There are even an abattoir and crematorium. This is the first volume of a series, a series invaluable to the architect and interior decorator.

Early American Wrought Iron. *In Three Volumes. With 320 Plates from Drawings by the Author. By Albert H. Sonn. (Charles Scribner's Sons.)*

"It is gratifying and encouraging to note," says Mr. Sonn, "a genuine revival of interest in early American wrought iron." Perhaps it is not too much to hope that the time is not far off when these collections will be suitably housed in the museums of the country, our author adds. And, indeed, 'tis a cultural consummation devoutly to be wished. Meanwhile, these large and complete volumes are a perfect museum in themselves, dealing with iron knockers (which were the Menckens of their time) knocker latches, lift-latches, lifts, bars, latch-locks, door-pulls, lock escutcheons, thumb-presses and other interesting symbols of home, horse and conviviality. I can romanticize the commonest object. This book is a romance of doors.

The Art and Craft of Leatherwork. *By C. Francis-Lewis. Illustrated. Lippincott.*

In this volume the reader's mind and hand are guided in the minutest details of this absorbing craft. Nothing is left either to imagination or to previous experience, every step being fully illustrated with photo-

(Continued on page 120)

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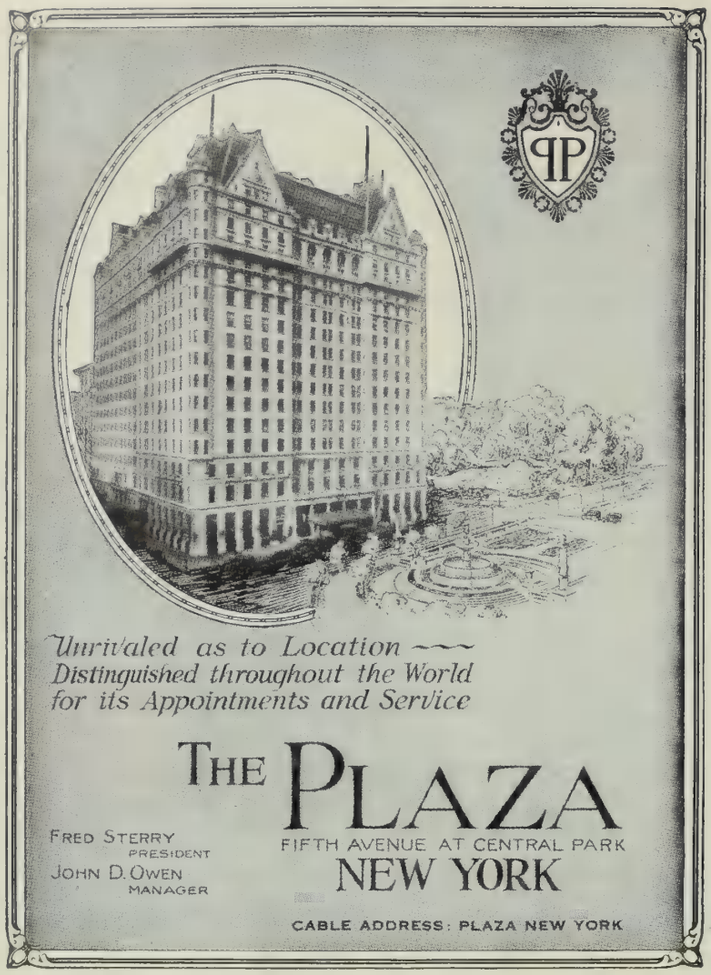


Under Cover

(Continued from page 119)

graphs, diagrams and patterns.

Of all handicrafts perhaps none has so many applications and uses as leatherwork. It is not one of those hobbies the results of which, when once the pleasure of achievement is past, are allowed to clutter the boxroom or fill the dustbin.

Tooled, stamped or otherwise decorated with the taste and skill readily acquired from the study of the book, leather forms one of the most attractive coverings for such everyday objects as cigarette boxes, handbags, cushions, blotters, pocketbooks, and a hundred and one other things which benefit from the air of distinction and refinement which it imparts. The author brings to this task the enthusiasm and lucidity born of lifelong experience of teaching the subject and, moreover, introduces to this country several new methods hitherto practiced only by some of the leading Continental experts.

By Way of Art. *By Paul Rosenfeld. (Coward-McCann.)*

Anything that Paul Rosenfeld used to write was worth reading. He had style, ideas and opinions. He still has opinions. This book is a book of criticisms of music, literature, painting, sculpture and the dance done in the Gertrude Stein manner. He is a cormorant for curiosity—El Greco, Gertrude Stein, Hemingway, Angna Enters, Richard Aldington, Carnevali and Gaston Lachaise. I do not agree with all of Mr. Rosenfeld's judgments —whatever they are!—and have not room here to enter the lists; but is he the man who wrote "Musical Portraits!"? Inconceivable! "By Way of Art" is a book of the ultra-modern hour in Aztec syntax. But, as Mr. Mencken would say, it is in deplorable need of an index. And I'd like to see one written in the New English of this ex-gifted writer.

Applied Design In Precious Metals. *By Peter Wylie Davidson. Illustrated. (Longmans, Green & Co.)*

This is an educational work in which tool-form and material are used in the development of design. There are over 500 photographs and diagrams for the guidance of the reader. It is a book addressed not only to the needs of the art student but also to the actual craftsman who wishes to widen his practice and to gain a power of self-expression in these materials. Mr. Davidson develops this point very fully in the early part of the book. To those interested, a fine work.

Eastern Windows. *By Elizabeth Keith. (Houghton, Mifflin & Co.)*

An artist's notes of travel in Japan, Kokkaido, Korea, China and the Philippines. It is illustrated in brilliant colors. These prints have been called by Sidney Colvin the finest since the eighteenth century. A live, racy, human book by a lover of the Orient.

Evolution of Art. *By Ruth de Rochemont. Illustrated. (The Macmillan Company.)*

Without any attempt to be "literary", to announce any "new ideas", or to influence her reader one way or the other as to "schools", Ruth de Rochemont has produced a fascinating, solid and scholarly work on the great painters of the Renaissance, the sculptors of Egypt, Greece and the moderns, the painters of the modern world and also an exposition in two chapters on prints.

The author thus traces the development of the great movements in art and sets forth the distinctive characteristics of each of its great periods, treating art as a living thing that has grown with the race and must continue to grow. Her aim is to furnish a substantial background into which the reader may fit the gleanings of his own search for beauty, while offering the moderate amount of guidance that will stimulate that search. The result is a book quite out of the ordinary and contagious in its enthusiasm for beauty.

Sounding Stones of Architecture. *By Philip N. Youtz. (W. W. Norton & Co.)*

Mr. Youtz knows his subject philosophically and actually. Here we have the Towers of Babel, visual history, tools of stone, solid geometry, still passion (a beautiful definition of architecture!), architectural perspective, etc.

In architecture the human eye sees history. That is the theory underlying this original and stimulating book, which enlivens architecture by interpreting buildings as the sculptured form of human institutions.

The artist is portrayed as a *hylozoist*—one who believes that matter is alive. Buildings are described as tools of stone. Styles are languages, living or dead. Science and art are dramatically contrasted as opposite methods of putting experience in order.

Readers sufficiently urbane to dwell under architecture's hospitable roof will find this an appetizing *hors d'œuvre* which will heighten the enjoyment of all forms of art.

Photographing the Famous. *By Alice Boughton. With a Foreword by James L. Ford. (The Avondale Press.)*

Miss Boughton is a real artist of the camera. She gives us character work and never aims at the strange or bizarre. Here are full-page photographs of Duse, Arliss, Gorky, Chesterton, Ruth St. Denis, Henry James, Yvette Guilbert, Nazimova and many others. A gallery ready-made for you.

Altai-himalaya. *By Nicholas Roerich. Illustrated. Introduction by Claude Bragdon. (Frederick Stokes & Co.)*

A fascinating book about a little-known part of the world by a man who has made the Strange and the Remote his own.

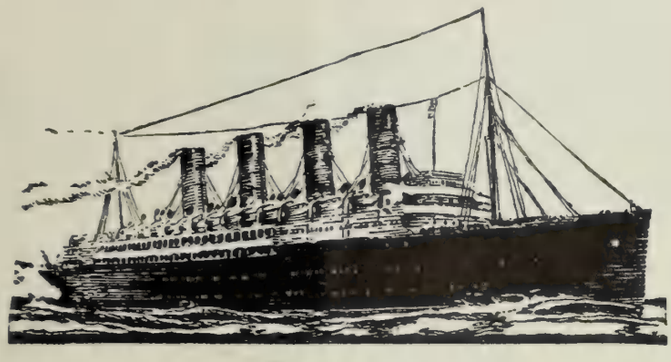
Dr. Roerich writes down his thoughts and impressions much as an artist would take quick sketches. He met all manner of men, rich and poor, high and low. He stayed in the former palace of the Dalai Lama, visited ancient monasteries, discoursed with pilgrims and monks and "discovered signs of a new stirring and a fulfilment of ancient prophecies." A strange book and vital.

Layouts for Advertising. *By John Dell. (Frederick I. Drake & Co.)*

A useful handbook of seven hundred suggestions which do not look very fascinating.

That, This and the Other Thing. *By Reginald T. Townsend. (Doubleday, Doran.)*

Mr. Townsend has his little joke about antiques, dawns, etc. Odd, but unimportant.



Trans-Atlantic Sailings

September

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EASTBOUND FROM NEW YORK

Date	Day	Hour	Steamer	DESTINATION: Via
Sept. 2	Mon.	7 p.m.	*France*	HAVRE: Plymouth
" 2	Mon.	noon	*Providence*	MARSEILLES: Bost., Punta, Alg., Nap.
" 3	Tues.	12.01 a.m.	*Reliance*	HAMBURG: Cherbourg, Southampton
" 4	Wed.	11 a.m.	*Pres. Harding*	BREMEN: Plymouth, Cherbourg
" 4	Wed.	11 p.m.	*Mauretania*	SOUTHAMPTON: Plymouth, Cherbourg
" 4	Wed.	6.30 p.m.	*Muenchen*	BREMEN: Southampton, Boulogne
" 5	Thur.	3 p.m.	*Westphalia*	HAMBURG: Cobh
" 6	Fri.	Midnight	*Tuscania*	LONDON: Plymouth, Havre
" 6	Fri.	4 p.m.	*Republic*	BREMEN: Cobh, Plymouth, Cherbourg
" 6	Fri.	10 p.m.	*Ile de France*	HAVRE: Plymouth
" 6	Fri.	.....	*Juan Seb. Elcano*	BARCELONA: Cadiz
" 7	Sat.	11 a.m.	*Oscar II*	COPENHAGEN: Oslo, Krist.
" 7	Sat.	noon	*Kungsholm*	GOTHENBURG
" 7	Sat.	12.05 a.m.	*Statendam*	ROTTERDAM: Plymouth, Boulogne
" 7	Sat.	12.10 a.m.	*Roma*	GENOA: Gibraltar, Naples
" 7	Sat.	1 p.m.	*Leviathan*	SOUTHAMPTON: Cherbourg
" 7	Sat.	11 a.m.	*Scythia*	LIVERPOOL: Boston, Cobh
" 7	Sat.	noon	*Cameronia*	GLASGOW: Londonderry
" 7	Sat.	11.30 a.m.	*Adriatic*	LIVERPOOL: Cobh
" 7	Sat.	1 a.m.	*Homeric*	SOUTHAMPTON: Cherbourg
" 7	Sat.	1 a.m.	*Minnesota*	LONDON: Boulogne
" 7	Sat.	1 a.m.	*Lapland*	ANTWERP: Plymouth, Cherbourg
" 7	Sat.	3 p.m.	*New York*	HAMBURG: Cherbourg, Southampton
" 7	Sat.	noon	*Luetzow*	BREMEN
" 9	Mon.	.....	*Alfonso XIII*	BILBAO: Vigo, Coruna, Gijon, Sant.
" 10	Tues.	11.55 p.m.	*Saturnia*	TRIESTE: Lisbon, Nap., Pat.
" 11	Wed.	11 a.m.	*Roussillon*	BORDEAUX: Coruna
" 11	Wed.	11 a.m.	*Pres. Roosevelt*	BREMEN: Plymouth, Cherbourg
" 11	Wed.	Midnight	*Aquitania*	SOUTHAMPTON: Cherbourg
" 11	Wed.	11 a.m.	*Karlsruhe*	BREMEN: Boston, Galway
" 11	Wed.	11 a.m.	*Carinthia*	LIVERPOOL: Cobh
" 12	Thur.	11 a.m.	*Rochambeau*	HAVRE
" 13	Fri.	1 a.m.	*Bremen*	BREMEN: Cherbourg, Southampton
" 13	Fri.	7 p.m.	*Paris*	HAVRE: Plymouth
" 13	Fri.	5 p.m.	*Majestic*	SOUTHAMPTON: Cherbourg
" 14	Sat.	1 p.m.	*Stavangerfjord*	OSLO: Bergen, Stavanger, Krist.
" 14	Sat.	11 a.m.	*Frederik VIII*	COPENHAGEN: Christiansand, Oslo
" 14	Sat.	noon	*C. Grande*	GENOA: Gibraltar, Naples
" 14	Sat.	11 a.m.	*Veendam*	ROTTERDAM: Plymouth, Boul.
" 14	Sat.	11 a.m.	*Caronia*	LIVERPOOL: Cobh
" 14	Sat.	noon	*Transylvania*	GLASGOW: Londonderry
" 14	Sat.	11 a.m.	*Minnetonka*	LONDON: Cherbourg
" 14	Sat.	1 a.m.	*Pennland*	ANTWERP: Plymouth, Cherbourg
" 14	Sat.	11.30 a.m.	*Cedric*	LIVERPOOL: Boston, Cobh
" 14	Sat.	3 p.m.	*Deutschland*	HAMBURG: Cherbourg, Southampton
" 14	Sat.	noon	*Samaria*	LONDON: Plymouth, Havre
" 17	Tues.	3 p.m.	*Thuringia*	HAMBURG: Cobh
" 18	Wed.	Midnight	*Berengaria*	SOUTHAMPTON: Cherbourg
" 18	Wed.	11 a.m.	*G. Washington*	BREMEN: Plymouth, Cherbourg
" 18	Wed.	6 p.m.	*Stuttgart*	BREMEN: Southampton, Boulogne
" 18	Wed.	3 p.m.	*Alesia*	MARSEILLES: Prov., Mad., Alg., Const.
" 20	Fri.	11 p.m.	*Olympic*	SOUTHAMPTON: Cherbourg
" 20	Fri.	Midnight	*Lancastria*	LONDON: Plymouth, Havre
" 20	Fri.	7 p.m.	*France*	HAVRE: Plymouth
" 21	Sat.	.....	*Antonio Lopez*	BARCELONA: Cadiz
" 21	Sat.	noon	*Gripsholm*	GOTHENBURG
" 21	Sat.	12.10 a.m.	*Augustus*	GENOA: Gibraltar, Naples
" 21	Sat.	11 a.m.	*Laconia*	LIVERPOOL: Boston, Cobh
" 21	Sat.	noon	*Caledonia*	GLASGOW: Londonderry
" 21	Sat.	11.30 a.m.	*Belgenland*	ANTWERP: Plymouth, Cherbourg
" 21	Sat.	3 p.m.	*Minnekahda*	LONDON: Plymouth, Boulogne
" 21	Sat.	11.30 a.m.	*Baltic*	LIVERPOOL: Cobh
" 21	Sat.	3 p.m.	*Milwaukee*	HAMBURG: Cherb., Southampton
" 21	Sat.	11 a.m.	*Volendam*	ROTTERDAM: Plymouth, Boulogne
" 23	Mon.	noon	*Patria*	MARSEILLES: Boston, Lisb., Pal., Naples
" 24	Tues.	12.01 a.m.	*Resolute*	HAMBURG: Cherb., Southampton
" 25	Wed.	11 p.m.	*Mauretania*	SOUTHAMPTON: Plymouth, Cherbourg
" 25	Wed.	8 p.m.	*Dresden*	BREMEN: Cobh, Cherbourg
" 25	Wed.	2 p.m.	*Leviathan*	SOUTHAMPTON: Cherbourg
" 26	Thur.	11 a.m.	*De Grasse*	HAVRE: Direct
" 27	Fri.	11 a.m.	*America*	BREMEN: Plymouth, Cherbourg
" 27	Fri.	noon	*Carmania*	LONDON: Boston, Plymouth, Havre
" 27	Fri.	11.55 p.m.	*Vulcania*	TRIESTE: Marseilles, Naples
" 27	Fri.	4 p.m.	*Ile de France*	HAVRE: Plymouth
" 28	Sat.	1 p.m.	*Bergensfjord*	OSLO: Bergen, Stavanger, Krist.
" 28	Sat.	noon	*Drottingholm*	GOTHENBURG
" 28	Sat.	1 a.m.	*Berlin*	BREMEN: Plymouth, Cherbourg
" 28	Sat.	11.30 a.m.	*Albertic*	LIVERPOOL: Boston, Cobh
" 28	Sat.	11 a.m.	*Franconia*	LIVERPOOL: Cobh
" 28	Sat.	1 a.m.	*Homeric*	SOUTHAMPTON: Cherbourg
" 28	Sat.	11 a.m.	*Minnewaska*	LONDON: Cherbourg
" 28	Sat.	1 a.m.	*Arabic*	ANTWERP: Plymouth, Cherbourg
" 28	Sat.	3 p.m.	*Albert Ballin*	HAMBURG: Cherb., Southampton
" 28	Sat.	12.05 a.m.	*Rotterdam*	ROTTERDAM: Plymouth, Boulogne
" 28	Sat.	11 a.m.	*United States*	COPENHAGEN: Christiansand, Oslo
" 28	Sat.	noon	*California*	GLASGOW: Londonderry

TRAVEL DEPARTMENT

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522 Fifth Avenue at 44th Street
New York

Dependable Automatic Refrigeration

(Continued from page 88)

A wonderful discovery was that made seven years ago by two young students in the Royal University of Technology, at Stockholm, Sweden—the discovery of a new principle of refrigeration—heat that freezes. With no moving machinery, this new automatic, noiseless refrigerator operated by a tiny gas flame and a mere trickle of water produces endless cold. The freezing liquid is changed to vapor by the tiny gas flame no larger than the pilot light of a gas range, then condensed back into liquid by the cooling water and the cycle goes on indefinitely, maintaining an ideal, dry refrigerating temperature. In communities without gas, this refrigerator will operate perfectly with Pyrofax, a product derived from natural gas, which burns just like it. This is supplied in steel cylinders and distributing stations are located in every section of the country, so that the benefit of this refrigerator may be enjoyed no matter where one lives. In tiny kitchens the gas range may be placed over the cabinet, both being operated by the same gas line, the combination saving much space, or the gas refrigerator may have a porcelain top, making a convenient working table.

All modern kitchens are carefully planned for comfort, convenience and attractiveness and this trend has largely influenced the design of the new automatic refrigerator cabinets. Their smooth exteriors of porcelain-enamel on steel, in white, sanak, white and gray, tu-tone, or lustrous Duco pastel shades, are completed by satin finished door locks and hinges, or nickel plated bronze and their softly rounded corners throughout make them exceptionally easy to keep clean. Linings of food compartments are of white seamless porcelain enamel; less expensive cabinets have metal linings covered with white paint enamel. The insulation should be of high quality, non-deteriorating, moisture repelling, odorless and strong, that its efficiency may be maintained through years of service. Each cabinet should have two inches of good insulation to retain the desired temperature economically. Among the materials used are paper, felt, wood, sawdust, mineral wool, granulated cork, and cork board, some of higher insulating value than others.

Automatic refrigerators vary in size from the small cabinet suitable for the kitchenette where every inch of space counts, with two trays of self-sealing compartments, capable of freezing three pounds of ice or twenty-four cubes, to the cabinet for large families, with six trays in which about twenty pounds of ice, or one hundred and forty-four cubes, may be frozen at one time, in a fraction of the time formerly required, by setting the cold control at the desired temperature. These freezing compartments are also ideal for freezing ice-cream, ices, sherbets, parfaits, mousses, or for chilling beverages, salads, or jellies. Possibly the greatest value of automatic refrigeration is in its preservation of milk, which in some form comprises one-fifth of our food and contains all the necessary elements of perfect food, but bacteria thrive in it and although pasteurization kills most of these organisms, the remainder will develop rapidly unless milk is kept in a temperature near forty degrees, and this is only possible in the automatic refrigerator. Quiet, efficient and dependable, it protects health, preserves food, lowers expenses by eliminating waste, makes housekeeping easy, and entertaining a pleasure—could more be said in its favor?

Building and Equipping Your Home

(Continued from page 118)

subject is too large for the present brief compass, and the information involved in it is too detailed for the categorical method of statement that has carried us so rapidly over so much ground. All that can be done is to describe briefly the newest type of treatment—the "sand etching" which has been devised for finishing interior woodwork and paneling.

By this method, the milled woodwork is subjected to a sandblast which etches out the softer springwood portion of each annual ring, leaving the summerwood in the form of striations. The effect is like that of grayed, weathered driftwood. Sand-etching also is done with stencils, resulting in permanent relief decoration over the grain-textured background. This work usually is given a natural or stained finish and then waxed, but of course innumerable distinctive effects are possible from the use of a fine combination of color with the raised decoration.

Learn At Home

MODERN INTERIOR DECORATION In Six Easy Lessons

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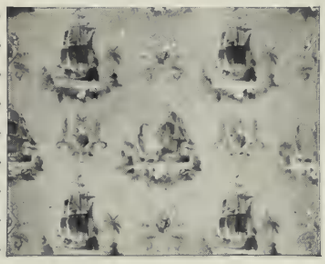

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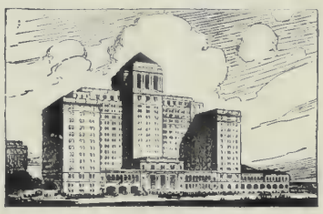

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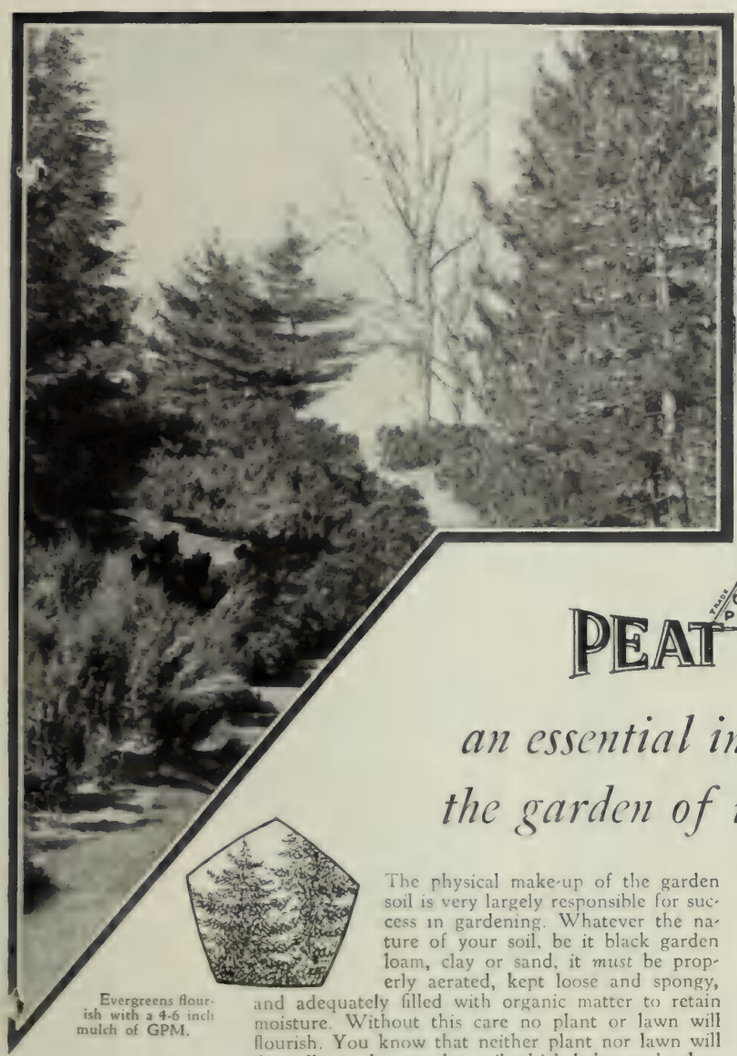

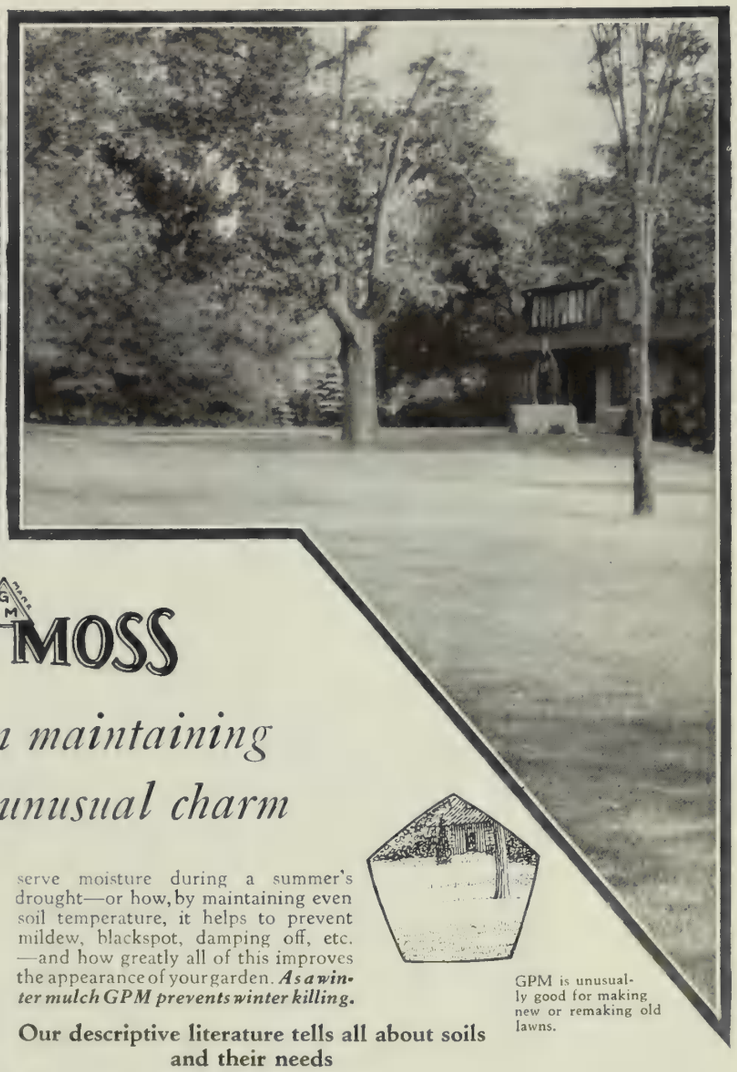

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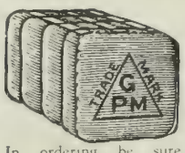

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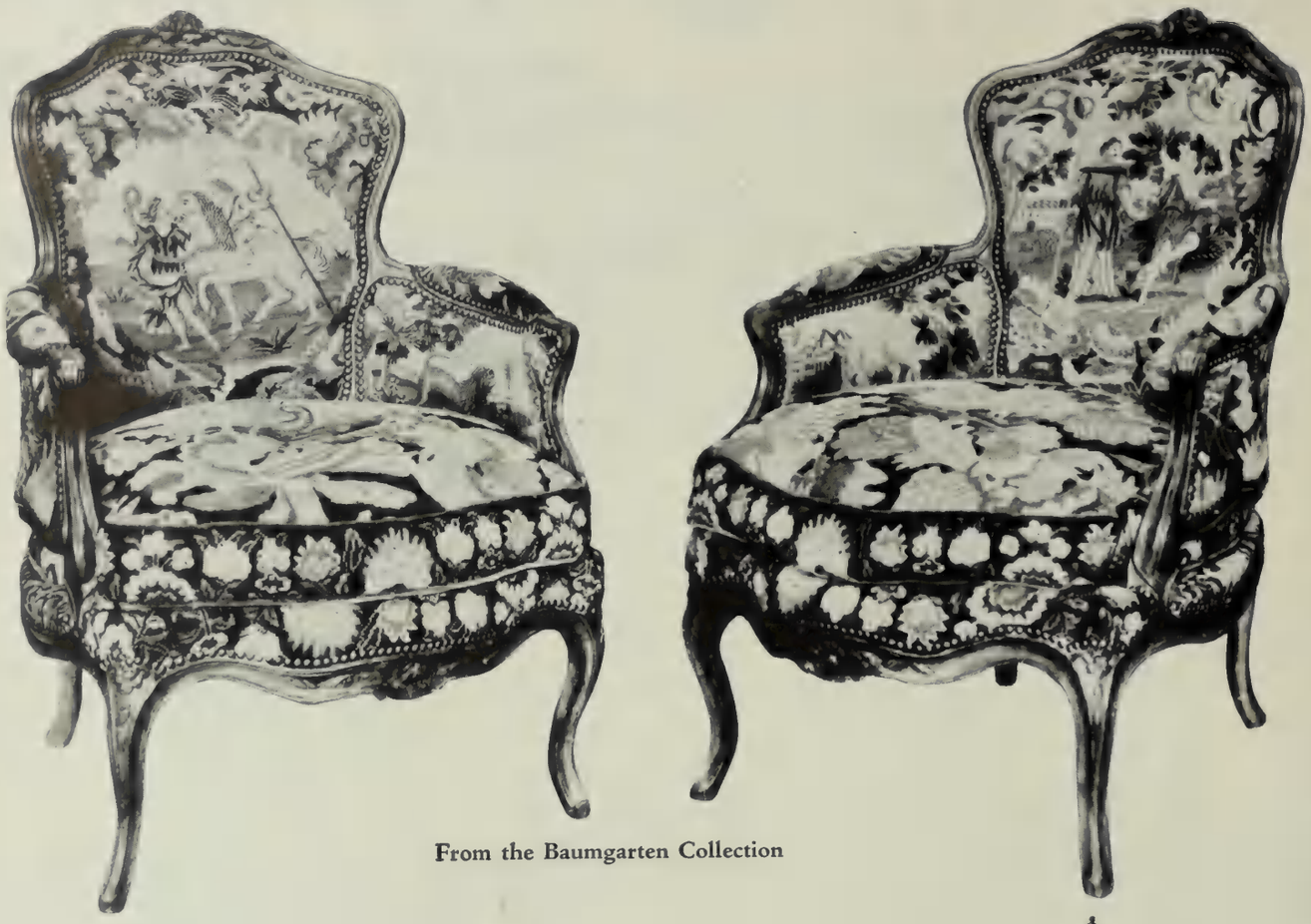

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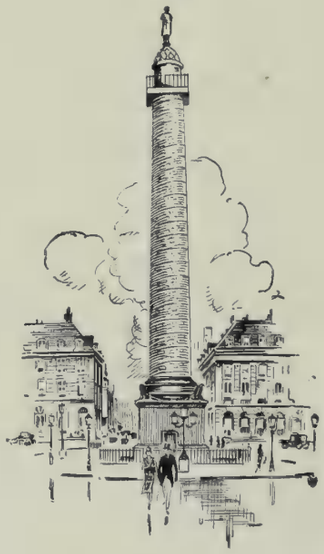

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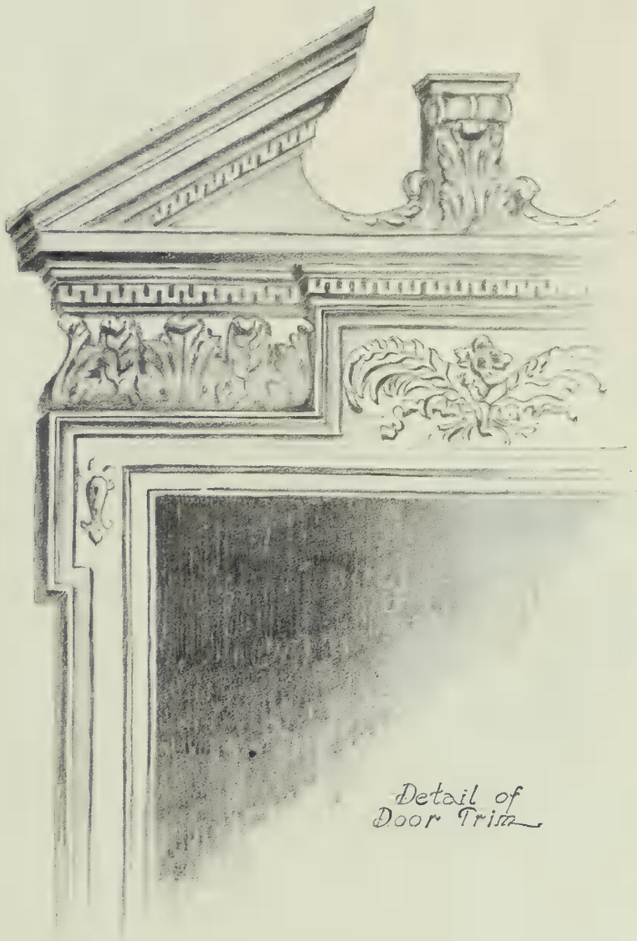
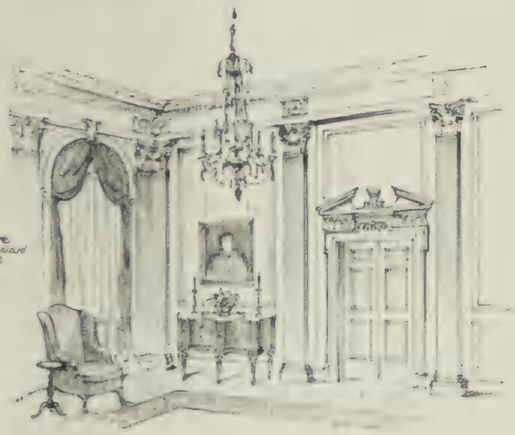


Detail of
Door Trim



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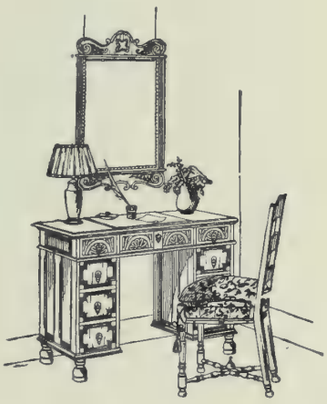

THE generous proportions and friendly lines of this English lounging chair invite you to relax ... a luxurious chair that makes lounging dignified. The soft, down-filled pillow is adjustable for head and shoulder comfort as you stretch out in the deep seat, also down-filled. The sturdy spring base is upholstered with new and sterilized curled hair . . . covering is optional to blend with the color scheme of your own room.

The design is harmonious with this splendidly carved Tudor Chest of solid American Walnut . . . and the companionable walnut stool selected from many Kittinger designs that make modern homes more livable.

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The subject illustrated in this advertisement is a portrait of the Duke of Monmouth by William Wissing, Court painter to Charles II.

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(The Portrait illustrated is now on display at the Valiant Galleries in Washington)

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This entrance foyer done in Caen-stone with Louis XVI motifs, strikes the keynote for the fidelity with which the entire suite of rooms is executed

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Antiques and Reproductions of French 18th Century Furniture

Livableness and comfort are reflected in this French XVIII Century library—a room which any man would be happy to call his own

The color theme of this dining room was reproduced from an old boiserie of the XVIII Century; the walls are of old yellow and green, relieved by a set of four painted canvases, authentically copied after Pillement *from the* Musée du Petit Palais

fitting background for Brunovan's exclusive importations, at the same time display the livableness, the comfort and the harmony for which French furniture of the Louis XV and Louis XVI periods is justly famous.

These reproductions, finest specimens of the *époque du XVIII*e, are created in the Paris *ateliers* of Brunovan, Inc. with such fidelity and skill that connoisseurs often confuse them with the private collection pieces which serve as models. Decorators or architects, or their clients, who are considering infusing the French XVIII Century spirit into the decoration of their interiors, will find in Brunovan's *nouveaux Salons* a multitude of decorative suggestions.

A handsome brochure, containing full color illustrations of interiors in the manner of Louis XV and Louis XVI will be mailed upon request

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Pierce-Arrow prices are appropriate: From $2775 to $8200, at Buffalo. In the purchase of a car from income, the average allowance usually more than covers the initial Pierce-Arrow payment.

PIERCE-ARROW

The truly beautiful carved detail of the pediment is shown in this small illustration

How eloquently such a grouping as this speaks of an owner of discriminating appreciation — the impressive bureau-bookcase of Santo Domingo mahogany in the Georgian manner, the lacquered 17th Century chairs, the finely panelled walls of knotted Oregon pine . . . This grouping might well be in some important country house; in reality, it is a part of the pine room at the Hampton Shops, and is fully typical of the interiors the Hampton Decorators originate.

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GEOGRAPHICALLY in close proximity to the ancient cultural centres of Greece, Egypt, and the Near East, heir to the priceless treasures of the Roman Empire, first to benefit by contact with the advanced civilization of the Orient as revealed by Marco Polo, Italy centuries ago established her preeminence in Europe in the field of art.

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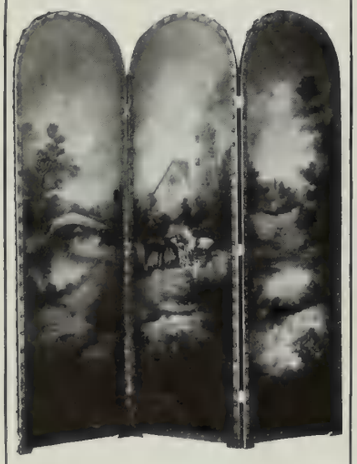

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From the Smart Shops

By ELIZABETH LOUNSBERY

Bristol blue glass beaker, candlesticks, compote, goblet and tumbler, reasonably priced. Also comes in green or rose. Centerpiece and fingerbowls match. Courtesy Sophe Kaften

SPARKLING, colorful glass, at alluring prices, is an outstanding feature of Sophe Kaften's shop. Here one may find a full complement of stemware in deep blue, green, rose or rock crystal, with compotes, candlesticks, centerpieces and finger bowls to match, also attractive glass flower vases interspersed with decorated cocktail glasses and china and pottery tea and breakfast sets. Service plates with open stock patterns in complete dinner services are another feature, likewise colored breakfast trays, mirrors and framed color prints.

Distinctive mail receiver of art bronze with embossed detail. Courtesy Corbin Cabinet Lock Co.

A delightfully different mail receiver in art bronze made by the Corbin Cabinet Lock Co. adds a touch of artistry to the usefulness of the ordinary letter box. In design it suggests the old Colonial doorway with a fanlight at the top and well proportioned columns and cornice. It is fitted with a three-tumbler lock that automatically locks the door as soon as it is closed, and has a spring paper holder, at the bottom, to meet all requirements of the mail.

Few can resist the lure of lovely linen, especially when it is so moderately priced as that of the Haas Linen Shop. There is, for example, a beautiful Italian linen table cloth with the lace border drawn from the linen, itself, rather than inserted, with napkins of the same exquisite work. There are also the popular colored damask luncheon and dinner sets; linen face towels, pure white and colored and imported bath and kitchen towels, of unusual patterns; handkerchiefs, finely monogrammed and an assortment of decorative linens.

At The Little Gallery, all the accessories for an attractively appointed table are shown in a varied supply of beautiful Italian linen and lace cloths and washable silk cloths, made to serve as a background for a fine piece of lace. In these, the colorings favor turquoise, gold and peach—some edged with fringe and trimmed with tassels at the corners. Venetian glass, in its most delicate outlines, offers an-

Inexpensive Deruta luncheon set comprising runner and six effective plate mats. Courtesy Haas Linen Shop

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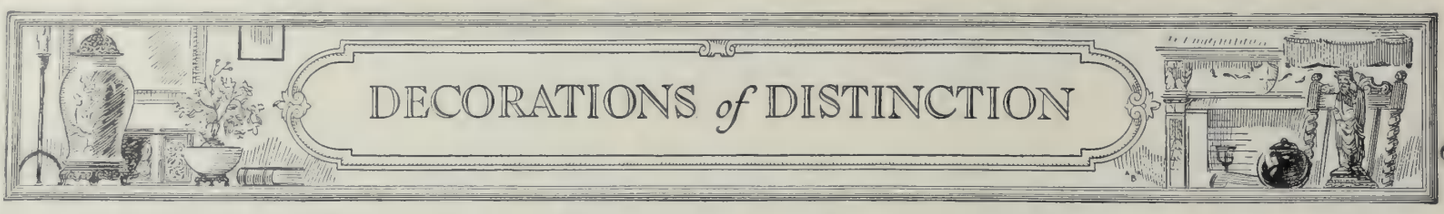

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French bronze and marble lamp with natural silk shade, blue and gold banding. Courtesy Maibrunn Co., Inc.

Naomi Peterson, in her varied stock of decorative accessories, with which she supplies gift shops and department stores, includes the new solid glass airtight cigarette box, illustrated. Writing folios, waste baskets, cushions, bags, tea sets and a large collection of reproductions of Lalique and Spanish glass are other incidentals of interest.

Italian linen tea cloth with bobbin lace. Wedgwood service in cream and green with gold. Courtesy The Little Gallery

At the Regent Shops, overstuffed furniture that is made for the retail trade and consists of inexpensive occasional chairs, chaise longues, sofas, day beds and love seats, covered in chintz or damask, comprises museum and period models, adapted to all uses. A practical innovation is the chair, illustrated, with a butterfly drop-leaf arm that has also been adapted to the arms of a sofa. Leather covered furniture is also made by these shops.

Decorated solid glass cigarette box; Swedish pottery 13" plate and modernistic toilet bottles, in colors and black and silver. Courtesy Naomi Peterson

Radiator enclosures that are designed by the Dixie Metal Products Co. in a variety of models, to harmonize with any setting, serve not only to conceal the ugliness of the iron radiator but become a con-

Refreshment service with decorated glasses and pewter ashtrays. Green or walnut finish. Courtesy The Closet Shop

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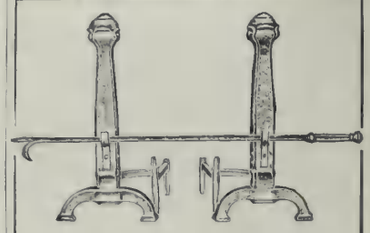

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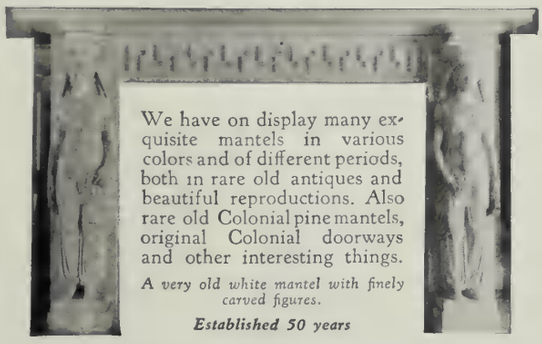

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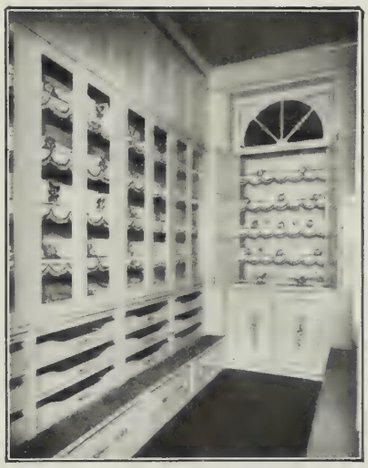

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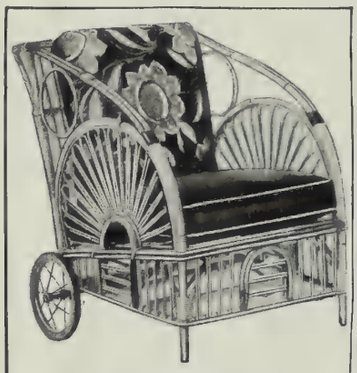

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At The Closet Shop, the new bathroom linen hampers and waste baskets are assuming modernistic outlines and decoration in coral and fish motifs to correspond with the colorings of the vanity table, cleverly made by concealing the wash basin with a sliding wooden top and curtaining the base. A smart new bridge table is of antique walnut with a tan moire top and there are gaily painted hat cabinets. Decorated adjustable hanging closet rods, that are held in place by suction, are a convenience among the smaller things most desirable for traveling.

Radiator enclosure in solid colorings or wood grain reproductions. Courtesy Dixie Metal Products Co., Inc.

Provincial chair with drop leaf arm, maple or mahogany. Reversible down seat cushion. Courtesy Regent Shops

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The low fire screen, below, especially desirable for an early American room, shows a replica in color of an original print by Rossiter and Miguot, "Lafayette Visiting Washington, 1894". Antique French provincial screens are also obtainable, which may be reproduced in other colors if desired to meet the present craze for brilliant color harmonies.

Fire screen, 44" x 42", with colored print on antiqued yellow ground. Courtesy Michael de Sherbinin

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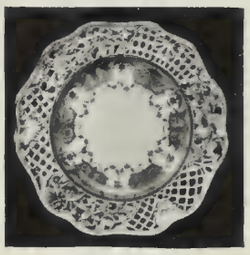

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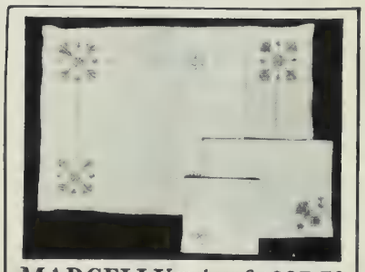

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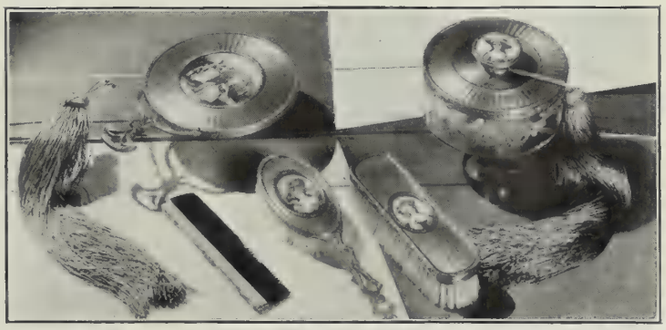

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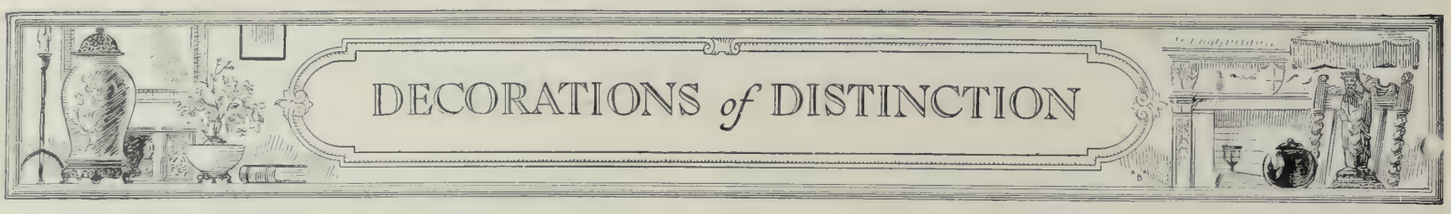

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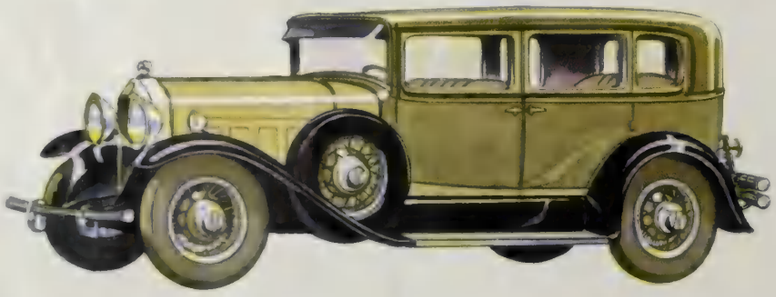

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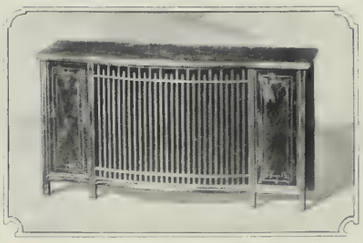

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Antiques for the Home

Gilded bronze Buddhistic figure made to the order of the Emperor Ch'ien Lung for use in a Lama temple. Courtesy Roland Koscherak

ONE of the phases with Oriental religious figures which is a mystery to most of us Occidentals is the frequent use of numerous heads, arms and other parts with one body. The explanation is that as the idols were supposedly all beneficent by nature the number of faces and arms was increased so that they could more easily help mankind. The gilt bronze Buddhistic figure shown on this page has four faces and is one of a group made to the order of the Chinese Emperor Ch'ien Lung (1736-1795 A. D.) for presentation to a temple. The inscription appearing along the front was translated for us by Mr. Roland Koscherak, in whose shop we saw this interesting idol, as reading "Great Ching Ch'ien Lung Year Respectfully Made." Such a piece as this becomes an attractive ornament on a side table or in a room where the decorations have a certain Oriental feeling; but it is well to point out that when a piece of Oriental art, such as this, is used as an ornament it is better that it should not be placed near other pieces, otherwise each loses much of that individuality which is so distinctive of Eastern art objects.

In addition to the artistic beauty of the great wall tapestries and other early fabrics many of them have a further interest; they perpetuate the stories of ancient mythology or what perhaps may be called "grown up fairy tales." One such 18th Century Aubusson tapestry is illustrated here by courtesy of J. R. Herter & Co. and this depicts the "fairy tale" of the "Judgment of Paris." Paris was the son of King Priam of Troy and Hemba. Hemba is supposed to

Aubusson tapestry of the 18th Century depicting the Judgment of Paris and the presentation of the apple of discord to Aphrodite. Courtesy J. R. Herter

Late 17th Century high back chair with wings, the frame retaining the simple turned sections and Flemish scroll stretcher. Courtesy Barton, Price & Willson

THE ANTIQUE GALLERIES

have dreamed that her son was to grow up and be a fire-brand so she placed him on Mount Ida where he eventually became a shepherd. One day he was asked by the three goddesses Hera, Aphrodite and Athena to decide which was the most beautiful among them and he awarded the golden apple of discord to Aphrodite or, as we know her better, Venus. Aphrodite in return promised him the most beautiful woman in the world for his wife and this promise she made good when she helped Paris to carry off Helen the wife of Menelaus, which incidentally caused the Trojan war.

An Italian credenza with lift top, the front panels being painted in architectural patterns to give the effect of inlaid woods. Courtesy Luigi G. Pacciarella

One of the interesting changes noticeable with furniture of the late 17th Century was the production of more comfortable chairs. The curious high back chair with the simple wings to protect the sitter from draughts, illustrated, was one of the evolutionary forms which eventually resulted in the splendid "grandfather" or fireside chairs which we seek today. This particular example was recently brought to America by Barton, Price and Willson; the frame retains the plain turned sections with the front stretcher showing the inspiration gained from the Flemish scroll, a style popular with chairs during the Restoration period. Simple winged seats of the type illustrated are now rare and belong in that category of antiques which is sought by those collectors who prefer the specimens they acquire, to be of use in the home.

An aspect of furniture worthy of study is found in the various methods employed to achieve decorative surfaces. Many intricate designs were obtained by the use of inlay but equally fine effects resulted from the painter's brush. In the shop of L. G. Pacciarella, we recently saw the Italian credenza illustrated here. This is a remarkable example of the painter giving the effect of inlay to a wood surface; the upper horizontal panels are painted with books and scientific instruments such as a pair of compasses, a square and an hour-glass while the lower or cupboard section is treated with architectural subjects. The credenza probably dates from the 16th Century and is fitted with a lift top, a relic of

The commode shown in this setting is of Spanish origin but follows the French Louis styles with painted decorations. Courtesy Mrs. Sarah Benham

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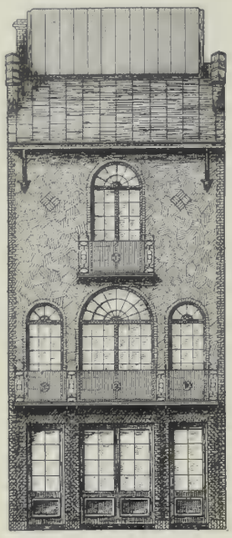

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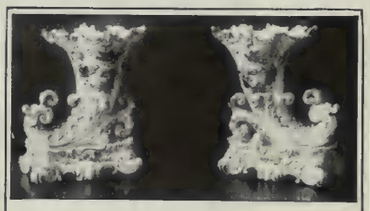

Pair of Jacob Petit vases, Circa 1790, from Hampton Court

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the earlier chest with hinged doors below. The arms of the family who originally owned it are painted between the two upper panels.

Appearing on the same page as the credenza is a setting which includes a commode illustrating another style of painted furniture. This piece which was imported by Mrs. Sarah Benham is of Spanish origin; but it reveals a French influence found with Spanish 18th Century styles, in the various curvilinear outlines which are reminiscent of the Louis XV designs. The drawer fronts are decorated with pastoral scenes and figures and among the latter are several harlequins. The manner in which the artist has interpreted these panels shows a strong Oriental influence which was originally obtained from the Chinese lacquer and decorated panels imported from the East. Such a piece as this is especially suitable in a hall or against the wall of a room with a mirror above; used in this way too, it also serves as a convenient and colorful setting in a bedroom.

Among the several pieces of furniture shown in this department is a Chippendale elbow chair which is unusual because of its being made of apple wood. It was the work of an unknown American chairmaker and one who was a remarkably fine craftsman. We saw it recently in Capozzi and Agrippa's shop and it needed but a brief examination to see that the chair exhibited some excellent carving. In style it follows the designs of Thomas Chippendale which are almost entirely influenced by the Rococo, this being patent in the various scrolls which compose the pierced back.

American Chippendale elbow chair of apple-wood with pierced vase shaped back splat composed of scrolls. Courtesy Capozzi & Agrippa

The French provincial walnut poudreuse or dressing table and accompanying chair which The French Antiques Co. have permitted us to illustrate show those unsophisticated outlines of this regional furniture. The fact that the simple French woodwork finds place in an interior furnished in the early American style has also added to its popularity because there is an undoubted dearth of original native pieces dating from Colonial days. Dressing tables of the type shown here are remarkably convenient with hinged mirror in the center and side sections folding outward.

French provincial poudreuse or dressing table with lift mirror and chair having the typical high back and simple curved front legs. Courtesy The French Antiques Co.

Possibly the most prevalent ornament found with woodwork of the earlier eighteenth century was the shell. An example of this is the cabriole leg table recently brought to New York by Frank Partridge. Here we have the full shell complete with wavy edge and radiating ribs as the center ornament on the front of the table. Then again the shell shape is repeated on the knees of the cabriole legs. As is evident in the table illustrated, the use of this decoration adds much to the effective beauty of the early 18th Century English furniture; and that its popularity spread is apparent in the many interpretations quite widely adopted by some American carvers.

English 18th Century table displaying various adaptations of the carved shell decoration on the table frame as well as on cabriole legs. Courtesy Frank Partridge

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Fig. 1—Width, 47"; Depth, 22"; Height, 7' 1".

EVEN the seasoned collector or connoisseur will often be surprised by the discovery of a piece of English furniture whose design and character is far different from any piece theretofore known. Perhaps this accounts for the ever-increasing interest in English antiques—pieces created by the English master cabinet-makers whose boundless ingenuity enabled them to create the same piece of furniture in so great a variety of designs that two identical pieces are rarely found. An examination of English bookcases brings home to us this genius for variety.

Bookcases find their origin in the plain, simple shelves of the 13th Century. Later the shelves were fixed into the wall and doors added. As distinct articles of furniture, bookcases came into use during the time of Charles II, the earliest-known examples, curiously enough, being those originally owned by Samuel Pepys, author of the famous diary.

Pieces up to 1730 were simple in design, having straight fronts and plain glazing. Queen Anne bookcases depended on figured woods and beauty of proportion for their attractiveness. Prior to the Architectural period, when the bookcase developed into a really fine piece of furniture, examples are exceedingly rare.

The wing type, consisting of a center and two wings set back, appeared about 1740. Many of these were beautifully carved; some even to match the moulding of the panelled rooms into which they went. Figure 5, an example of this type, exhibits the carved moulding and plinth which probably were made to correspond with the decoration of the room for which it was made.

The master cabinet-makers of the 18th Century infused into their bookcases the characteristics which made them famous; thus, Chippendale introduced Chinese motifs, the Adams, their designs and Hepplewhite and Sheraton, delicacy and lightness. Figures 2 and 4 are fine examples of the Hepplewhite period, showing the extensive variety to be found. Each one of these has the writing interior, introduced about 1770. Figure 3 shows a fine example with a strong Chippendale influence. It has a fine fretwork cornice and an unusual arrangement of the doors. These three examples are particularly illustrative of the great variety of design and treatment found in the work of the 18th Century.

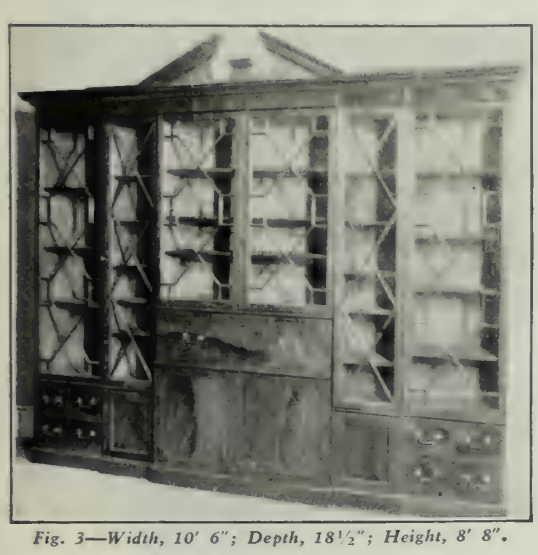

Fig. 3—Width, 10' 6"; Depth, 18½"; Height, 8' 8".

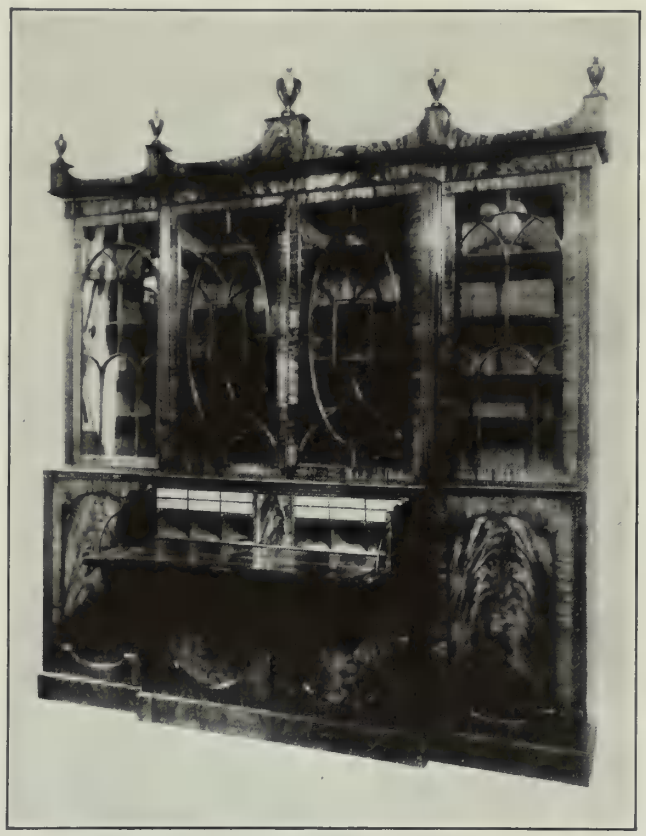

Fig. 4—Width, 8' 2"; Depth, 23"; Height, 8' 8".

While authentic bookcases of the 18th Century are to be had today, the types most difficult to find are the smaller pieces. Figure 1 shows an example of this type in the Chippendale style, combining a wing top with straight base—another unusual treatment.

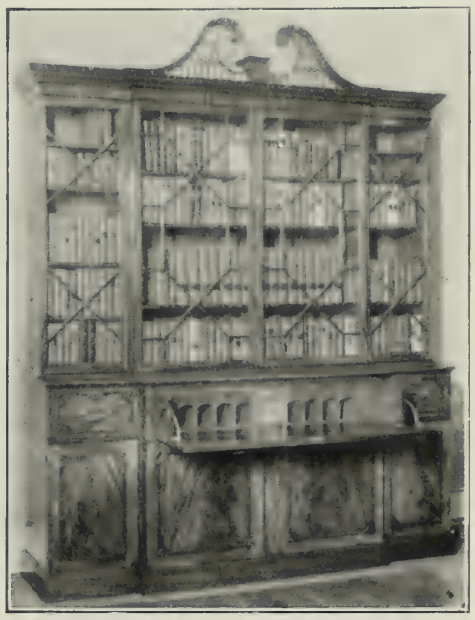

Fig. 2—Width, 7'; Depth, 22"; Height, 8' 8".

The collection of antique English furniture displayed in the showrooms of Lewis, Son & Munves, Inc. includes many fine examples of 18th Century English bookcases, the ones here shown exhibiting the variety to be seen. A large selection of other pieces of English antique furniture of the 18th Century is always on view.

Fig. 5—Width, 6' 10"; Depth, 15"; Height, 8' 4".

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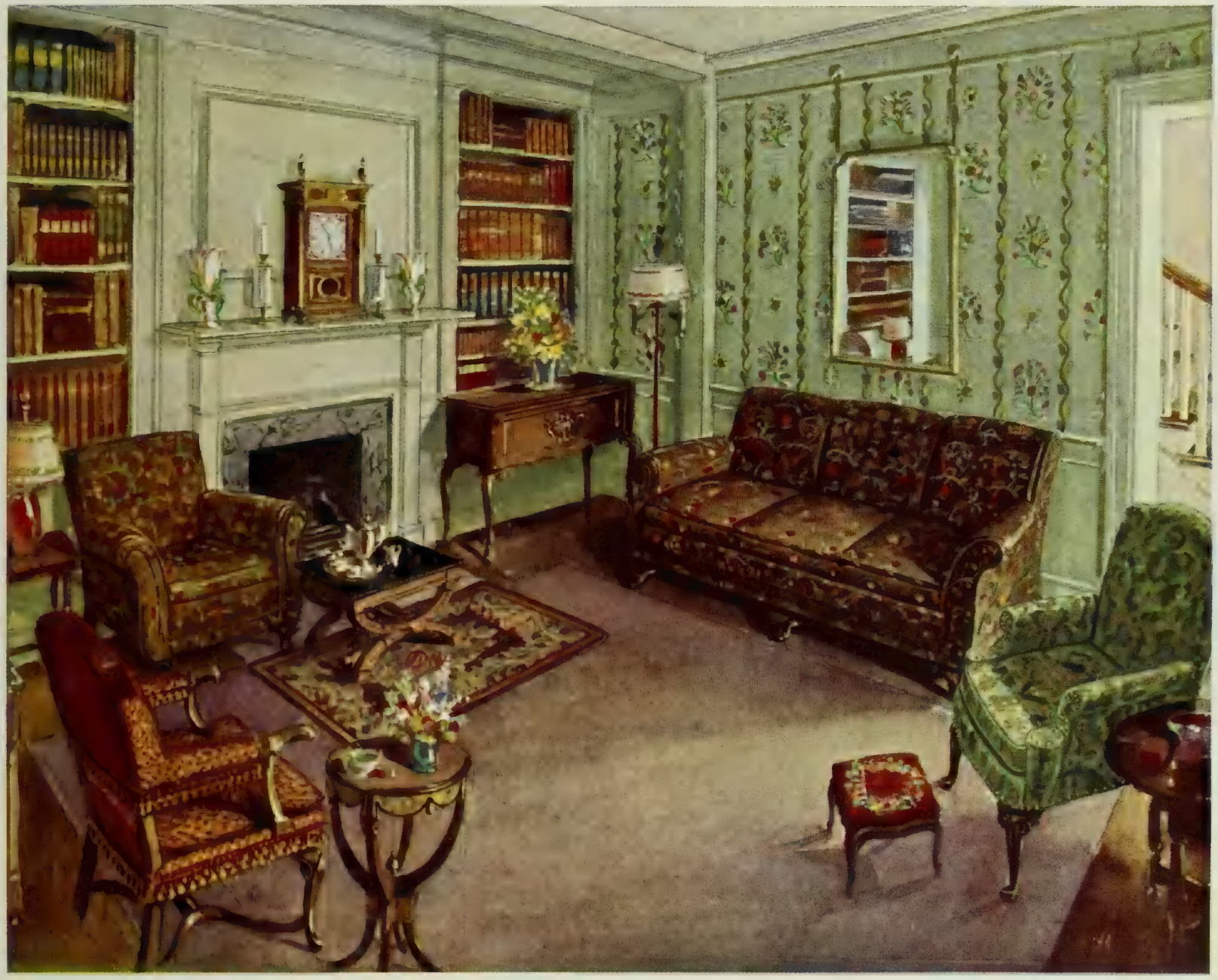

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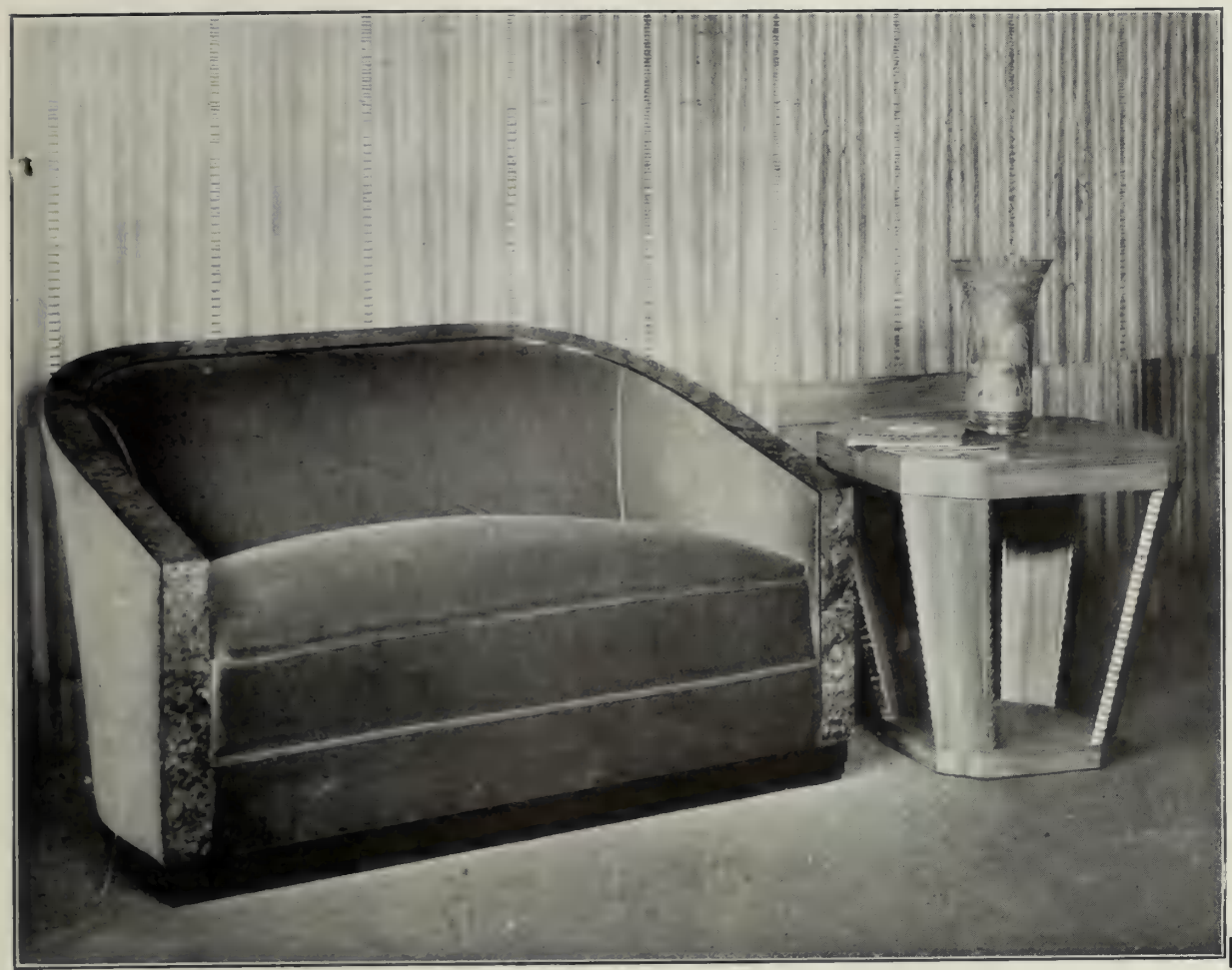

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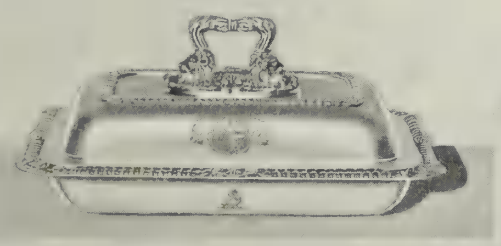
Height, 6 Feet 4½ Inches

The movement which is in exceptionally good condition, strikes the hour; has square dial, with silvered arch, matted brass centre and aperture showing date. Made by Wm. Cam circa 1686. James II period.

The two-toned, inlaid case is recognized as a particularly fine specimen of marquetry clock case of the earliest period and is credited as a model from which later marquetry work was developed.



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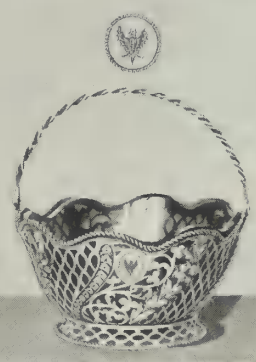
One of a pair of silver entree dishes, with covers. The handles are removable, making four open dishes. Length 12½ inches. George III period. London, 1813. By Paul Storr.

Silver fruit dish in form of a leaf, with stem shaped as handle and mounted on three cast feet. Length 13⅛ inches. George II period. London, 1757. By Edward Wakelin.

Rare hand-pierced silver basket, with sapphire-blue glass lining. Diameter 5⅞ inches. George II period. London, 1753. By Thos. Moore.



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One of a pair of Old Sheffield candelabra. Height 17 inches. Circa 1783. By J. Green & Co.

One of two very unusual Old Sheffield platters of different sizes. Circa 1810 By T. & J. Creswick.

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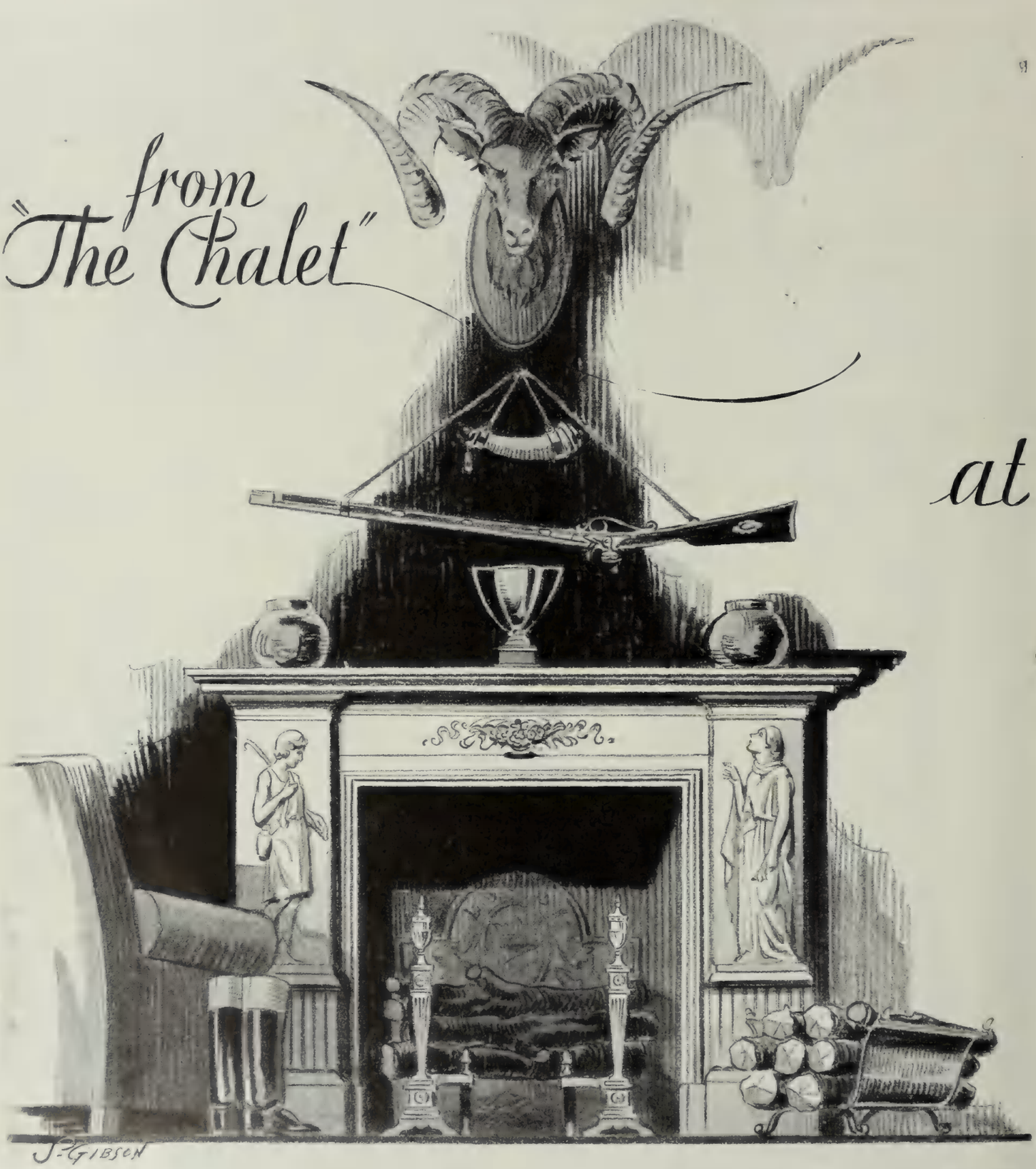

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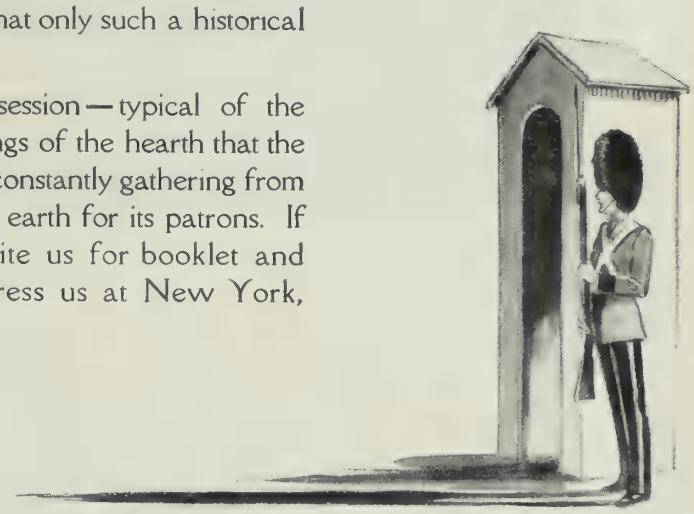

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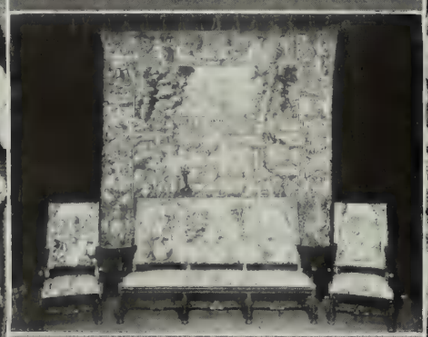

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Classic in inspiration but modern in conception, the approach to this Swimming Pool at Green Hill Farms Hotel, Overbrook, Philadelphia, is a tribute to the monolithic technique. Solid concrete construction gave the architects ample scope for the creation of a beautiful and original setting for the pool proper Harry Sternfeld, Philadelphia, and John Irwin Bright, Ardmore, Pa., Architects.

Swimming Pool Photographs by Sigurd Fischer, New York City

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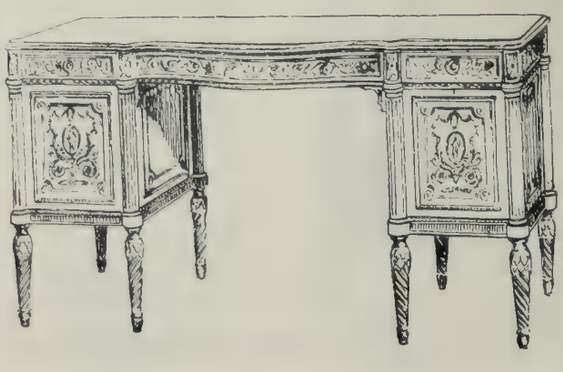

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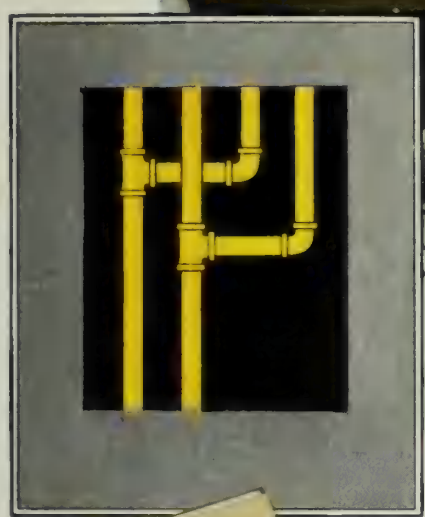
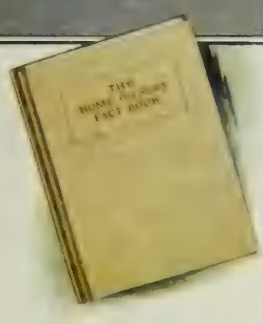
Autochrome photograph. Residence of Mr. George R. Thompson, Hempstead, L. I. Godwin, Thompson & Patterson, Architects. Anaconda Brass Pipe for hot and cold water lines.





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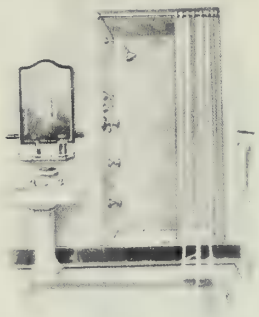

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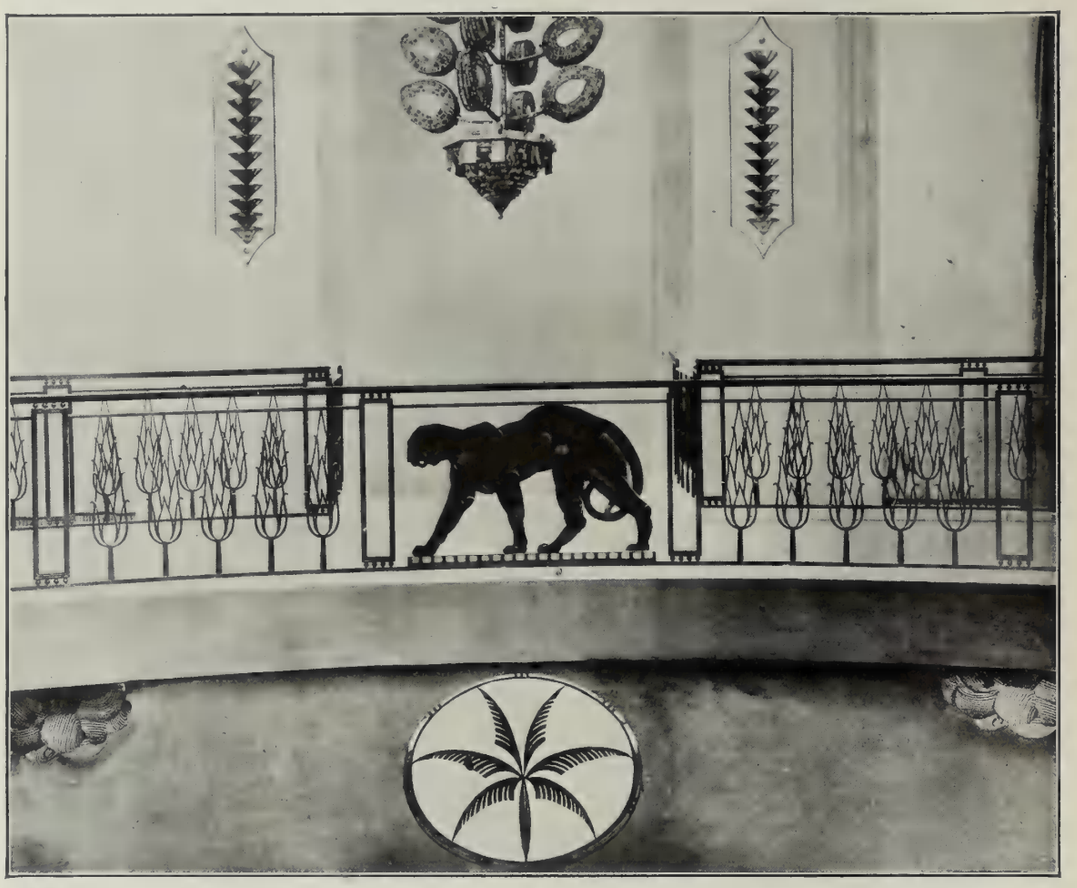

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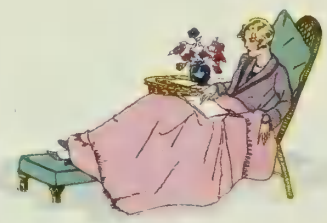

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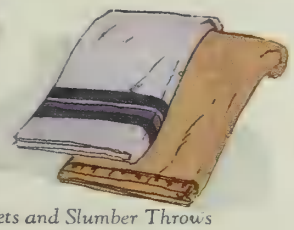

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The Vincent Astor House at Sands Point, Long Island

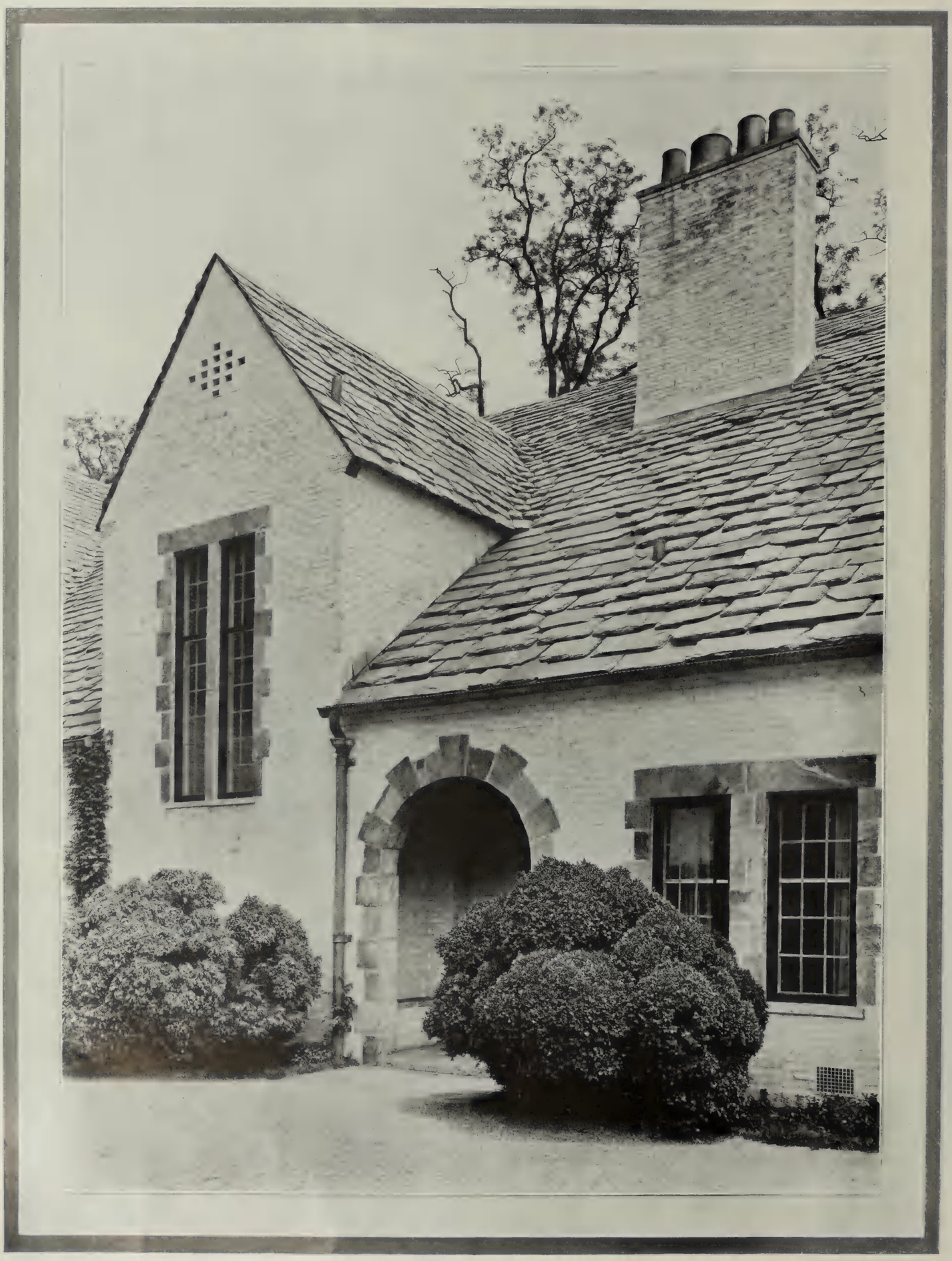

PHOTO BY MATTIE EDWARDS HEWTTT

Vincent Astor's house is of brick trimmed with seam-faced granite. The bricks are painted a flat white giving the appearance of a whitewashed surface, and the roof is of heavy Vermont slate. Windows are the "Hope" English metal casement type

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Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXXI October, 1929 NUMBER 6

The Classic Spirit In Our Country Homes

Mr. Aldrich, of Delano & Aldrich, Makes a Serious Point of Conservative American Architecture, in an Interview with John Taylor Boyd, Jr.

Second of a Series of Articles Entitled: "The Modern Home as the American Architect Sees It"

Delano & Aldrich, Architects

IN presenting authoritative views of American architects of country houses on their art, one turns naturally to Chester Holmes Aldrich for a valued opinion. Mr. Aldrich's work—which is also that of his partner, Mr. William Adams Delano—has not been extremely popularized, doubtless because in domestic architecture his firm has been engaged almost solely in the design of the very largest houses, and it is the architecture of smaller houses that is best known to the public.

But it is evident that the ideals and standards of architecture, decoration and taste that are typified in the great houses—I mean great in quality as well as in size—will influence strongly the design of smaller homes. This influence is subtle and is exerted mainly through the example held up before the keen eyes of architects throughout the country, who are always on the alert to observe a work of merit. Now Delano and Aldrich are well known to their profession as two men who leave no stone unturned in their effort to make a very large house as fine as it is big. To architects, their work represents one of the highest standards in the country—a conservative standard on the whole, with a strongly classic tinge, but not bookish, and one marked by distinction, originality, fine proportions, thorough scale, utmost excellence of detail and exquisite taste. This is indeed a rare combination.

The influence of this standard has extended beyond the field of country house design, for in the last twenty-five years Delano and Aldrich have done many buildings besides a goodly number of the largest city and country houses in and around New York. They were the architects of three New York clubs—the Knickerbocker, Brook, and Colony, and of several institutional groups, and of the new Christian Science Church on Park Avenue. Also they are the designers of one structure in that huge new group of government buildings in Washington, which are now arising in the long triangle which lies between Pennsylvania Avenue and the Mall, east of the U. S. Treasury. This group is part of the splendid program for a new, glorious Washington. The program was urged for thirty years by the American Institute of Architects, was adopted by President Roosevelt and then was pushed by Presidents Coolidge and Hoover, with the purpose, not only of making the national capital beautifully worthy of the nation, but also of setting an example to the country of what the American city of the future should be. Recently these two architects have undertaken that task so fascinating to architects, the design of skyscrapers. They have just completed a tower building for Brown Brothers, a Wall Street banking house, at Wall and Hanover Streets, in which their flair for distinction, fine proportion and scale and for attention to detail has made an effective addition to Lower Manhattan.

PHOTO BY MATTIE EDWARDS HEWITT

Garden on the estate of Bertram G. Work at Oyster Bay. The pool border and paths are flagged and the corners are decorated with marble statues. The stucco pavilion is smooth finish with white roof, an interesting contrast to the green planting of the garden and masses of trees

Aside from their design, both Messrs. Delano and Aldrich are greatly liked in the profession for their personal qualities. Their influence is always quietly exerted—outside the profession too—in favor of higher standards of architecture. It has been felt by these younger architects who have been fortunate enough to receive their first professional experience in the office of the two men. Their professional mastery, used with untiring energy and immense patience spent on detail, can only be fully appreciated by architects to whom these qualities are the very essence of their art. Only those who have spent years at the drawing board know what this means.

So one may perceive that it was a pleasant errand which took me, one July afternoon, to the door of the architect's office on East 38th Street, Manhattan. It is a low, three-story stuccoed building, evidently a converted dwelling, interesting and charming and clearly inspired by the 18th Century; but just as clearly is it not to be labeled with any particular period or style. I knew the place well, having gone there frequently on some of the business of the New York Chapter of the American Institute of Architects, of which Mr. Delano is the president. I had arrived there ahead of time and was occupying myself inspecting the three small waiting rooms, for, often as I had seen them, they always interested me afresh. They, too, are evidently inspired by the 18th Century. They have a business-domestic character, as if they might be the offices in a country house of a retired man of affairs who retained some of his interests, requiring his personal attention. The first of the three is unusual. It is designed around a beautiful set of 18th Century chairs, without arms, painted a curious deep yellow orange, and of a somewhat unfamiliar design. The chairs seemed to me to be late Renaissance, with a classic character that suggested both Louis XVI and the Empire mode. Mr. Aldrich entered at that moment and, after we had exchanged greetings, I asked him about the chairs. "They came from the Arch-

Left: Detail of chapel in the home of Mrs. Ward. This interior is exceptionally beautiful with its iron grills, wrought iron gateway and fine tiled floor

Right: Detail of the Ward home showing interesting architectural detail and brick wall of garden beyond

Below: The home of Mrs. Justine B. Ward at Dobbs Ferry. This severely beautiful house is so unusual yet so simple that we felt it warranted a page of pictures. Front view shows the towering brick chimneys and rows of lilies along brick walks

bishop's palace at Lima, Peru," he told me.

"The room certainly goes well with the chairs," I remarked. At once our professional interest was aroused, and Mr. Aldrich pointed out to me his reasons for the various elements in the design of the room—the simple plaster walls decorated with chairrail forming a low dado, one of the corners of the room opposite the windows being cut off for a low fireplace with a tall odd-shaped panel above it, that was also decorated in very low relief with a floral pattern, original and of classic inspiration, this panel reaching to the delicately flat-decorated ceiling. The whole was exquisite in scale and was colored a prevailing deep yellow, somewhat like the chairs, and was relieved by the large round walnut conference table in the centre of the room and also by an occasional delicate light red line in the decorations. Noting that I was interested, Mr. Aldrich took me into the other reception rooms and in particular he showed me, in the dark oak-panelled walls of one of them, a series of fine old painted landscapes that formed some of the panels, and which came from Holland.

"You seem to have a deep feeling for the art of the 18th Century," I remarked to Mr. Aldrich. He smiled: "There's lots of life in the old things yet," was his answer.

"People often ask me, 'Why are you so interested in the eighteenth instead of the thirteenth century?' To us (meaning his partner as well as himself) the

Below: Second view of the interior of chapel with carved altar, stained glass windows and prayer rug as appropriate fittings

Below: Wooden gate leading over a flagged walk to the cloister, detail is in harmony; note old bell and wrought iron bracket

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

thirteenth century is just one of the steps in that path traveled by civilization, starting from the days of ancient Greece—and of course even before that time—and culminating in the eighteenth century. The thirteenth century was of course a marvellous century in art, but civilization did not end there. Experience in the art of living and in architecture, which reflects it, continued up the early nineteenth century, particularly in this country and in our own country house architecture.

"Then in the nineteenth century everything went to pot," said Mr. Aldrich. By "everything" he referred of course, to that chaos in art and in culture caused by the epochal

Right: The Syosset home of Mr. James A. Burden is of Baltimore red brick laid in Flemish bond in strictly Southern Colonial manner. The trim is of white marble with a roof of heavy black slate

Left: The residence of Mrs. Wortham James of Newport is of brick and has gateway entrance with brick laid up in ornamental pattern. All the outside is painted white with woodwork of blue. The tiles of the roof were made 125 years ago in Ohio

revolutions in science, technology, industry, economics and politics at that time. In some respects these revolutions are still in progress today, exerting an unsettling effect on civilization and on the art to which it gives birth.

"The revivals that followed the break-up did not bring back what we had lost—I mean the continuity in style and in the living traditions of contemporary architecture which had distinguished nearly all the previous ages of civilization," continued Mr. Aldrich. "These revivals—Greek, Roman, Gothic—only proved that mere copying of the letter of the old laws of art could not bring back their true spirit. Artistic inspiration is a much deeper thing. The revivals showed that artists knew too much or too little—probably it was too much—for artistic inspiration. Then arose the eclectic idea, the theory that artists could get inspiration from all the vast range of art of the past. Artists tried to know every style and some of them became extraordinary archaeologists or scholars. But the theory would not work out practically. All through the history of building—I wish to emphasize that point—there had been only one style in each place and age. That particular contemporary style was familiar to everybody, both artists and public, and all joined in making it vital and inspired. But revivalism and eclecticism were quite different. They were mostly individual performances, they did not really meet the needs of the time and probably for those reasons they had no strength."

"In the eighteenth century, people couldn't build a real Gothic church because they had lost that art. I think that they can hardly hope to do so today. Our view is that

Right: Front façade of the home of Bertram G. Work at Oyster Bay is of brick stuccoed with all the stone work trims and cornices of Indiana limestone

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

if we take up the thread of normal evolution where it was lost about a hundred years ago and then try to adapt tradition to modern needs, the old forms become themselves transformed in the process. If this is done honestly and sincerely, the old idioms become expressive of our time. Besides their hallowed associations, these old idioms express fundamental qualities and they are far more elastic than some modern designers think. It is obvious that new materials, like steel and concrete, require different artistic treatment from that accorded to stone and timber, but this does not mean that the old forms, so rich with association, can be tossed aside thoughtlessly. If some of the modernist designers were less avid for novelty they would find what life there is in these traditional forms without resorting for their motives of decoration to Pagan, Assyrian and other outlandish styles that are totally foreign to our cultural background.

"By all means let us meet modern problems in a straightforward way, but let us not forget that in order to say new things it is not necessary to invent a new language, some Esperanto of architecture, or to abandon the living tradition and heritage of our art."

"How does your idea work out in the design of the country house, making it a freshly inspired example of the tradition of the 18th Century?" I asked Mr. Aldrich.

"Archaeological reproduction does not interest us," said he. "A Georgian house—what is it? Really, we cannot very easily say just what it is. Today we may design a so-called Georgian house, endeavoring to capture the vital old 18th Century spirit and yet, when we have done with it, and provided that we have handled the design with freedom and have answered the needs of our present day clients, it will really be expressive of our own time. Later on, years from now, that house may look like 1929. The result of whatever we do shows in itself, willy-nilly, the seal of our own hand and time.

"But it seems to be difficult for many clients to understand that respect for tradition in architecture is entirely different from copying an historic style literally. The public seems to think that a building should have a label on it, Gothic, Greek, Norman. A house designed after that idea lacks distinction. A lady for whom we were designing a house sailed for Europe with the parting injunction: 'Now be sure and make it very Provençal.' Sometimes a client will say to me: 'What do you call this house? Can I call it a Norman manoir?' Another client declared: 'I want my house to be exactly like a Brittany fisherman's cottage!' 'Yes, but how many cars must you have in your garage?' 'Six,' she replied. Think of six big garage doors on a Brittany fisherman's cottage!" laughed Mr. Aldrich.

"Yes, this fallacy of copyism cherished by laymen causes great damage to architecture as well as to laymen. The effort to copy a favorite style ruins many a house," I said.

PHOTO BY TEBBS & KNELL

Drawing room in the home of Mrs. Willard Straight inspired by the Georgian tradition, but not a case of the fallacy of a literal copy. The walls are paneled cherry wood, painted a soft cream color

"It should be combated among the public," declared Mr. Aldrich, "the magazines are much at fault in labelling American design as Cotswold, Norman, Georgian, etc. Great mistakes are made by such labelling, it is true."

"The fallacy goes far and wide, and it reaches unexpected places," I said. "Did you see the recent press dispatch from Washington stating that the Government had decided to reproduce for our consulate buildings in foreign countries, some of our historic mansions, like Carrollton, the home of the Maryland signer of the Declaration of Independence? Carrollton is to be placed in some tropical country like Nicaragua. Think of it! A literary fancy, a kind of intellectual notion, or perhaps a piece of snobbery on the part of the State Department. They were even going to put the White House on the Place de la Concorde, so it was reported, but the French naturally couldn't see it that way!"

"That is absolutely wrong," said Mr. Aldrich. "I hope the report isn't true. Of course Carrollton was never designed for a tropical country and the White House, beautiful as it is where it is, would look out of place in the Place de la Concorde. This principle is important in the design of a country house. We should realize the value of our recent progress in house architecture in this country. After the nightmare of the mid-Victorian era,—to go back to what I was saying about tradition—about the middle of the 19th Century, the development of the country house architecture had proceeded in a normal fashion, having back of it the logical precedent of the 18th Century styles in England and in France and here in the United States along the Atlantic seaboard. All this precedent was based on sound classical traditions. The value of restraint in design was coming to be understood again. In cases where the practical requirements of the house dictated an unsymmetrical treatment, this was obtained without sacrificing the essentials of order and balance. We feel that, along this line the soundest and best country house tradition has been developed in America, built up and maintained by our most distinguished architects.

"I am not averse to the picturesque," he continued, "but from my point of view, the picturesque is something which happens of itself. It is not something to start out for or to manufacture. It is too subtle for that. But unfortunately there has sprung up in the last few years a marked tendency on the part of some clever designers toward the wilfully picturesque, as I should call it.

"This leads to all sorts of vagaries, to restlessness, and above all, to a neglect of essential architectural values. Frequently one sees too many varied motives on one building, so that often one small building contains enough architectural themes for three or four soberly designed houses. In place of sound, structural use of building materials, tricks of all kinds are resorted to, such as the artificial waving of ridge lines and roof surfaces and those fantastic effects in the finish of stucco. I believe that this superficial vogue comes from the false notion that architecture is concerned with purely decorative details. It shows a deplorable lack of understanding that proportion and form, the spacing and disposition of solids, are the fundamentals of architecture. As Mr. Charles A. Platt, the honored dean of country house designers in America, has so well put it: 'The interest of the house should derive from sound planning and handsome façades, rather than from the curious texture of surfaces, or tricks in interior arrangements.' "

"What part should a client take in the design of a house? How do your clients, who are generally people of understanding, look upon it?" I asked. "The client plays an important part certainly," said the architect. "Our clients like character and distinction in their homes. That is because they are people of understanding. They have spent much time with the best art and they have seen the finest homes in Europe as well as in America. So they know. That brings me to a very important point. It is an unquestioned fact that the houses of people that know something clearly show it. You know how architects can usually tell each other's houses when they first see them. It is somewhat akin to that, I think. One may go further and say that a house will almost certainly show the character of the people who live in it. Did you ever read that delightful little story

(Continued on page 108)

Arresting Murals of Classic Inspiration

These Wall Paintings by Ernest Peixotto Are an Interesting Feature of the Unusual Music Room in the Long Island Home of Mr. Faris Russell

William Lawrence Bottomley, architect

In the unusual decorative treatment of this room Mr. Bottomley has introduced fluted black glass pilasters as the architectural trim between the paintings. A black floor of a marble-like composition accentuates the color of the mural decorations. A garden effect has been achieved, the feeling being that the murals are really a part of the garden seen through the doors

The room decorated is an elongated octagon. To emphasize the spirit of the garden, Mr. Peixotto utilized classic garden scenes for the theme of his paintings which cover the entire wall surface. Soft blues and greens predominate, but the general tone is gay and colorful. That feeling of atmosphere, so characteristic of this artist's work, lends pleasing softness and beauty

Beauty in Silver Tea Sets

Tea Pots and Later Complete Services, Designed in Georgian Times, Are Faithfully Copied by Modern American Silversmiths

By EDWARD WENHAM

HOW much we accept things as they are without enquiring how they came to be, is evident in the general lack of knowledge regarding everyday objects. Yet in the development of those articles which are familiar in our homes, is the history of those changing customs which brought the refinement prevailing in our social life today; because that which was correct three centuries ago is crude in our time and nowhere is this more noticeable than in the manners of eating and drinking.

Curiously enough, many of the changes that have affected the customs and modes in past generations are directly traceable to what our lyricists term the "heathen Chinee". This is distinctly observable in the various objects which first appeared in European countries after the Western trading companies began to introduce the different exotic foods and drinks from the Orient. And this influence is particularly apparent in the always increasing number of domestic silver vessels which the craftsmen evolved for various purposes, after about 1660. Punch bowls, monteiths, wine fountains, tea pots, small tea bowls and saucers, cream jugs, and coffee pots were all the outcome of the delicacies which then found their way to and became popular in the European countries.

At first the tea pot was an individual article to hold that beverage and though cream jugs and sugar bowls were used, these pieces did not comprise a tea set as it is now known, the tea set with all the articles of the same design not coming into use until many years later. In view of the modern revival of the afternoon-tea custom, this evolution is of interest. Further, the tracing of the splendid tea sets, in which the various pieces are en suite, from the first single tea pots will answer that often asked question as to why it is impossible to obtain a Queen Anne or a George I or a George II tea set. This is no doubt a source of disappointment to many who would present a bride with an antique tea set, but it is unavoidable because tea services dating before the time of George III are unobtainable.

There is a probability that tea pots, sugar bowls and creamers were made to match before that time but there are no examples other than the miniature services intended for children's toys. Of the latter there are several dating from the first half of the 18th Century, and this fact alone might allow us to suppose that larger services for practical use were also made. One of the tiny sets which was at one time in London, included a lantern coffee pot, several silver cups (without handles) and saucers, a pyriform tea pot and a kettle, the pyriform or pear shape being the first type after the cylindrical form. This pear shape was copied from the porcelain Chinese vases and tea caddies imported when tea first became a popular beverage in Europe.

In the matter of shapes, the early silver tea ware differs from other silver of the early 18th Century, this being the case both in England and in European countries. Unlike other articles which came into use at this period, the tea pots show no relationship to earlier

Right: This five piece tea and coffee service is a modern evolution from the early 18th Century pyriform or pear shape and displays all the grace which distinguishes this style. Courtesy Rogers, Lunt & Bowman

Below: Considerable decorative value is achieved by placing a tea set and tray on the sideboard of a dining room; the one shown here follows the French Louis designs. Courtesy Towle Manufacturing Co.

shapes. The reason for this was that tea, as a beverage, having come from the Orient, it was only natural that the vessels made to hold it would follow the Eastern forms. So that other than the very early tea and coffee pots which were adopted from the shape of a tapering tankard with a plain tubular spout added, the first vessels associated with tea drinking were similar to the Oriental porcelain.

Consequently the styles of the tea sets dating from the time when these were in use as complete services, differ from the shapes of the earlier single tea pots. It cannot but be said that this is to be regretted because the pyriform of the Queen Anne period and the simple globular form which came afterwards are among the most attractive adopted by the early silversmiths. In quite recent years this deficiency has to a large extent been remedied by that modern school of silversmiths who look into the past for their inspiration. Today it is possible to obtain tea and coffee services with the various articles in the old shapes. Then, too, the more practical among us who have happened to become the owners of an early Georgian tea pot have had other pieces made to match.

The inspiration here is derived from tea pots of Queen Anne period copied from the shape of the porcelain vases and tea caddies from China. Courtesy Rogers, Lunt & Bowlin

Center: An early eighteenth century kettle with duck neck spout on stand with lamp, the shape being the prototype of the tea set shown above and known as the pyriform. Courtesy Vernay

We must always remember that the coming of the tea service complete with a large tray marks the greater sumptuousness of George III's reign at which time there was a complete turnover in the style of domestic silver. Gone was the profuse rococo of a few years before and in place of it came the aesthetic styles derived from the classic designs of Robert Adam. But while this influence inspired the craftsmen to produce some of the most refined tea services of all time, and this applies equally to our own American silversmiths, there were other forms which appeared during the later part of the period which are inclined to less refined outlines and certainly offer less attraction.

In the main, however, the designs of the late Georgian period show that excellent artistry which marks most of the crafts of that time. But the tea sets which surpass in graceful outline and delicate decoration are those adapted from the classic styles. The tea pots invariably have a flat bottom and are accompanied by a small tray on four feet to hold the tea pot which has an oval body and a swan neck or a straight tubular spout. And the various adaptations of this type reveal the versatility of the craftsmen to a greater degree than any other object of silver. At times the sides are almost straight and shaped with as many as twelve concave flutings, the surface being left entirely plain. Others taper slightly toward the bottom, or the sides are convex rather in the shape of an oval barrel.

Below: The graceful lines of this style which is inspired by the French designs are accentuated by the figured runner and the soft rich browns of the mahogany table richly decorated. Courtesy International Silver Co.

Simple bands of engraved work would be applied around the body near the cape or shoulder and a monogram or crest of the owner placed below. Several such sets were made by the Philadelphia silversmiths whose tea sets would often comprise a tea pot, a covered sugar bowl and a vase shape tea caddy. Many of the tea caddies and sugar vases are fitted with locks because these commodities, at that time, were far more expensive than they are today and were kept strictly under the care of the lady of the house.

Despite the vogue for these more delicate forms, the influence of the Oriental pyriform persisted in the tea sets and for that matter remains to the present time in the silversmith's art. The pear shape was changed but it can still be recognised in many of the tea services of the late 18th and early 19th Centuries. One variation of this is the squat form with the bulbous sides dating from the late Georgian period. At first sight there is little of the pear in this but when studied it is that outline with what would be the neck of the pear removed and the bottom part made wider.

Then there is that quite attractive shape which we speak of as the melon. This does not seem to have made its appearance until quite late in the 18th Century, but if the shape is traced back to its origin it will be found to have originated in the Orient. Not in China but in Korea where pottery vessels with long spouts and similar in shape to "melon" coffee pots were in common use as wine jugs. Such jugs generally have the swan-neck spout which replaced the former duck-neck with tea pots in the Western world.

Strictly speaking, the number of silver tea sets of the late Georgian period are comparatively few though more and more have appeared of late as the old world estates have been dispersed. That there are not as many as we might suppose was due to the discovery of the method for making porcelain. This resulted in the establishment of numerous factories for producing this new ware and during the time porcelain tea services were fashionable, the silversmiths suffered accordingly. The beautiful silver pieces were replaced by the

A tea and coffee service which follows the lines of the English late 18th Century styles, developed from the designs of the brothers Adam. The tea pot has a flat bottom and is placed on a separate small tray to prevent the heat from marking the table. Courtesy J. E. Caldwell Co.

equally beautiful but less enduring sets made in the same styles as those which had been evolved by the silversmiths themselves. Another "slump" occurred later when silver lustre ware became popular but this was so unimportant that it had little serious effect upon the silver tea sets.

Any proof of the less enduring qualities of the porcelain is only too evident in the few complete services of this ware that have survived since Georgian days. Fortunate indeed is a present day representative of some prominent family who numbers among his treasures a tea pot, sugar, creamer and the various cups and saucers and other pieces made at Swansea, Bristol, Derby or any other one of the now extinct potteries. In point of fact it is now easier to obtain a silver tea set although the supply of these has only increased during the past ten years.

Prior to that time the taxation in European countries was not the heavy burden it has since become, consequently they were able to retain their family silver. Of later years each time the head of a family has died the heirs have been called upon to pay heavy inheritance tax and this has resulted in their disposing of the silver. And few are there of any importance at all who did not at some time possess at least one Georgian tea set, because a tea set has been for long and still is a traditional gift to a bride.

That the prices have risen in common with other early silver is to be expected, for with the revival of the afternoon tea ceremony in America they are now more popular than ever before. It is this very pleasant custom too which has brought about a search for odd tea pots, which as we have said, are frequently sent to our modern silversmiths as a pattern for a complete set. Or the odd tea pot is being used with old porcelain cups and saucers, the creamer and sugar either being part of the porcelain service or of silver copied from the shape of the tea pot.

Among the illustrations accompanying this are several tea sets complete with tea kettle and tray, which are the work of present-day craftsmen. The design of each was taken from styles popular at different periods during the 18th Century. In many instances, the silversmith had only an odd tea pot from which to produce the entire service as in the case of the graceful pyriform or pear shape or the globular style, because, as we have said, these were first known long before the complete sets were in use. None the less the modern craftsman has given us the same splendid proportions in the creamer, kettle and other articles as that which marks the single piece made two centuries ago.

Other beautiful, later Georgian, shapes have been copied from originals which are now in museums or in prominent private collections and we owe a debt of gratitude to those collectors who have generously loaned their

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These pieces were made at different dates. The tea caddy dates from 1711; the globular kettle, the bowl and the creamer 1742-1746; and the pyriform tea pot made at Edinburgh, 1778. Courtesy Freeman of London

A tea and coffee service copied from the 18th Century style and showing the care exercised by modern craftsmen in reproducing the symmetrical contours of the original. Courtesy James Robinson

All the grace of the early designs is repeated in this coffee set which follows the pear shape popular in England during the early Georgian period, so appropriate to Colonial styles. Courtesy International Silver Co.

These are part of a seven piece service reproduced from a design by Frederic Kandler, one of the celebrated silversmiths during the reign of George III, as one sees from the lace-like decorations. Courtesy Crichton

Various Styles of Easy Chairs Fashionable in the French Louis Periods

Chairs of this Type Are Much Sought after for Use in American Homes

Above: Louis XV bergère or armchair of the type used in a boudoir with a dressing table or as a desk chair. The frame is molded and waxed, the loose seat-cushion and finely shaped back being upholstered in rose velvet outlined by brass studs. Unusually interesting piece

Center: This style, known as a bergère à dôme (domed bergère), represents the development of this seat at the time of Louis XVI. It has a painted frame upholstered in yellow Utrecht velvet, the dome top and closed sides a protection from draughts. It is signed "Pluvinet"

Above: A child's chair in the manner of Louis XV, known as a fauteuil, with the delicately molded and carved frame and shaped paneled back, the wood being left in its natural color and waxed. It follows light graceful lines characteristic of the period without over-elaboration

Center, below: Deep seated bergère of the Régence period; the frame is carved and has similar curvations to the Louis XV style and the legs have the typical "periwinkle" or scroll terminal feet. It is upholstered in yellow Utrecht velvet at once harmonious and appropriate

Below: This commodious seat suggests the full skirts and elaborate costumes of the 18th Century. It belongs to the Louis XV period, the frame which is signed "Meunier" being carved with the sides and comfortable seat-cushion upholstered with great skill in green damask

Below: A Louis XVI gilded fauteuil of the formal type simply but elegantly carved with leaf motifs and other refined ornaments, the tapered legs reeded and the seat and back upholstered in a soft golden beige velvet. The curving lines of this chair are elegant and comfortable

PHOTOGRAPHS COURTESY GALERIE BUVELOT, PARIS

A House Especially Designed for the Dunes of East Hampton

This House of Sand Colored Stucco and Stained Wood Trim Essentially Belongs to the Edge of the Sea as Do the Dunes About It, the Low Hills of Bay and Clusters of Wild Rose Bushes

By ROGER H. BULLARD

PHOTOS BY GEORGE H. VAN ANDA

AN interesting architectural argument might be developed on the thesis that the only thing more deplorable than absence of style is too much style.

With every house an architect builds, his convictions are at stake, and because this is so, he needs to have his convictions well grounded in intelligent belief. His every house is something like a challenge, certainly a declaration of what he considers to be the kind of architecture he is willing to sponsor. Whatever an architect may feel about trends of the times, or about architectural convictions that differ from his own, he is perhaps better qualified to speak of his own work than that of another. Even this he seldom does unless particularly asked to do so as in the present instance.

Speaking in general, I believe that the best results in the design of a country house are obtained when an effort is directed toward rationalizing style, or avoiding over-stylized building. I mean that a house should be seen and remembered as being pleasing, appropriate, in good taste and dignified—rather than "Georgian" or "French" or whatnot.

Architecture, like people, can be direct and straightforward, well-bred, well mannered, or it can be self-conscious and can hide its real nature behind an insistence on a certain period.

Style, by all means, should be the basis of all good architecture, but it should not be allowed to take the place of architecture. Style is at its best when it supplies merely a

Above—This view of the home of Mr. and Mrs. Ellery S. James faces East Hampton. So wisely has it been planned that it actually seems to grow out of the dunes. The chimneys are carefully designed to go with the massing of the roof without making too strong vertical lines. There is fine simplicity in this outline

Left—This side of the James house faces the ocean. A terrace runs along the side of the house overlooking the sea. On this terrace there is shelter from boisterous, stormy days. The garage is tied to the house by a wall. The gables are carefully designed to lend picturesque interest to the architectural outline

Roger H. Bullard, Architect

The exceedingly graceful, well balanced entrance to the home of Mr. and Mrs. Ellery S. James on Long Island. Every detail of this has been most carefully considered, from the low lifting of the roof over the casement windows to the Gothic peak of the doorway. The planting is low and very well managed, with interesting color for the different seasons. The stucco walls are of irregular surface and fairly light in tone, somewhat the color of sand dunes

type or a manner in which the architect carries out each specific problem.

A case in point might well be given in the house of which several illustrations appear in this article. This is a house primarily designed for its site on the dunes. Arbitrary stylization would have destroyed its whole effect, for it is much more important that it should look well in its setting than that it should be a careful rendering of this or that historic style. It has a round Norman tower, but it is not a Norman house, and it is not intended to be. It is long and low, as a house built among sand dunes should be. Such a house, too, should be simple, inside and out, in its design and its furnishings.

For the interiors no more delightfully straightforward manner could be found than that of our own "Puritan Century"—the earliest type of early Colonial interior. Here style is used to express the nature of the house, used as style should be used, as a means and not an end.

It may seem, perhaps, that there cannot be much of a story in this kind of architecture and, in a sense, there is not. Certainly there are no rules for creating it; only the originality and good taste of the architect can determine its development.

It should be easy to do any house honestly, directly and simply, free of style and essentially planned for its site; yet, in fact, the very avoidance of style puts the whole burden upon elements far less easy for the architect to achieve.

To rationalize style does not mean to ignore it; it means, rather, to give it its proper relation to the whole; it means to avoid all obvious mannerisms, all the things that tend to trade-mark and standardize certain styles. Styles have always seemed to lay too much importance on definite and readily recognizable forms—and this is, in my opinion, the greatest defect of highly stylized architecture.

Above—In the dining room the wall panels are of pine finished after the fashion of Early American old pine work. The fireplace is Dutch brick with a misty surface that seems to have been aged by the sea. The furniture is Early American

Right—Looking from the main hall into the tower. The beams here are of pine, hand-hewn, with a pine built-in bench; the walls wavy white plaster

A house may derive from the Georgian or the Norman, or from any one of a number of adaptable styles, yet be so designed that no definite label could describe it. Different stylistic elements may well appear in the same house if no element is so insistent that it creates a discord with the others.

This East Hampton house is not of the ultra-conservative type, nor could it be considered as being modern. In their too often self-conscious intention of escaping from the styles that make for precedent modernists are often found creating designs that are even more stylized than those from which they are trying to escape. Interiors, now, are as definitely "modern" as they once were of this or that "period", and while the old idea of the "period" interior is rather a deadly one, many a "modern" interior is even more so, lacking, among other things, the sense of repose and graciousness that the interiors of a home should have.

Although the modern manner (call it what you will) has now been with us for several years, people are still gathering opinions on it and looking

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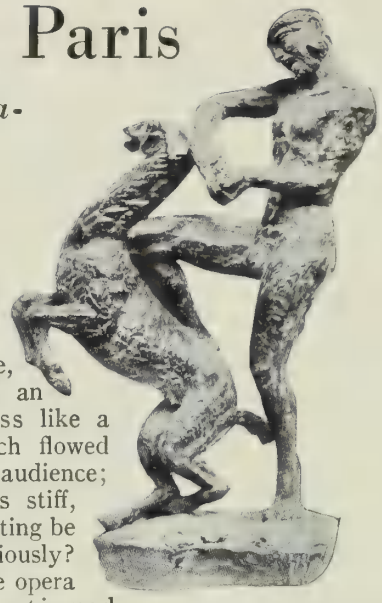
There is a Dutch fireplace in the living room much after the fashion of the dining room. The mouldings which carry the ceiling beams are worked out of solid wood by hand. The walls of this room are wavy white plaster in a soft tone of gray, and the furniture is Early American with decorative detail most appropriately carried out in pewter

What Americans Are Seeing in Paris

Historic Maison de l'Œuvre Passes; Scene of Many Famous Premières—Amazingly Equipped Théâtre Pigalle Opens New Epoch

By WALTER HANKS SHAW

Angna Enters in her famous interpretation of the "Cakewalk—1897"



Héraklès au Bélier, by Bourdelle exhibited at the Gallerie Danthon

JUST as last year when the fire and smoke of an extraordinarily prolific "Paris Season" had cleared away there remained those amazing theatrical productions to add to the record of artistic achievement, so the Paris Season of 1929, just ended, will undoubtedly become part of the legend of Paris because of the marvelously varied and perfect opera offered to the Parisian public by four first-rate foreign companies as well as by the two French State opera companies. Never has Paris been so cosmopolitan, operatically speaking, as this year. For, wisely, each of the four foreign opera companies produced his own countrymen: the Italian "Teatro di Turino" gave a Rossini Cycle, the German "Bayreuth Opera" produced Wagner's Ring, the Russian "Opéra Privé" specialized in Borodine and Rimsky-Korsakoff, while the American Opera offered a new work by the Americans, Franke Harling and Mrs. Fiske. With the "Opéra National" and the "Opéra-Comique" giving the classic French repertoire as well as the moderns, the operatic repertoire of five nations was presented by their most important interpreters. For that, if for no other reason, the Paris Season of 1929 goes down to history as of really unusual importance.

FIRST AMERICAN OPERA GIVEN IN PARIS: MRS. FISKE AND FRANKE HARLING'S DÉBUT.

With such an operatic Big-League to compete with, the American Opera Company should have been much more discriminating, not only in its choice of players, but even more so in its choice of vehicle; to début—representing our achievements in opera—with such an antiquated Ford as "The Light from St. Agnes" was, to say the least, unfortunate. Following the American theory, the directors of the American Opera Company posted Paris from one end to the other with enormous posters announcing, "Quatre Galas Modernes," expecting, perhaps, to startle Paris into approving of their effort. But Parisians have an unpleasant habit of judging things for themselves and those who did attend the first American opera to be produced in Europe were adamant in their judgment. "So this is what that splendid young giant offers us as a jazz opera? No and no and no"—that was the consensus of critical opinion. And unhappily the truth was expressed in those monosyllables.

The *pièce de résistance*, "The Light from St. Agnes," was entirely American: Mrs. Fiske wrote the scenario, Franke Harling composed the music, Natacha Rambova designed the costumes, Patrick Morgan the décor, while Eleanor Painter sang the principal feminine rôle, Howard Preston the masculine rôle and Rafaelo Diaz the barytone. For the first few minutes after the curtain rose, there was an uneasiness like a wave which flowed over the audience; could this stiff, childish acting be meant seriously? And as the opera continued, more and more obvious became the similarity of this style of acting with that American classic, revived two years ago in New York, "Ten Nights in a Bar Room." Even the theme of "The Light from St. Agnes" belonged to the same school of thought, so prevalent in the America of the Seventies and Eighties. But in the Paris of the late Twenties they seemed to be anachronisms, not pure enough, or naïve enough to be classed as "primitive" and enjoyed for their stark qualities. The program announced the fact that the late Puccini had intended writing music for Mrs. Fiske's scenario but was prevented by his untimely death. Perhaps he would have succeeded in giving life and beauty to this story but certainly Mr. Harling in his attempt to write a "jazz opera" on such a theme had been misguided.

Fortunately the other American number on the program, the "Episodes" of Miss Angna Enters, redeemed, and perhaps justified, these "Quatre Galas Modernes." Miss Enters' creations certainly are "modern" in the best sense of that much abused word. She has a conception of plasticity which belongs to her

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Interior of the Théâtre Pigalle, built by the Baron Henri de Rothchild at a cost of 40,000,000 francs

Painting by Pedro Pruna, canvas to be exhibited in New York this fall

Painting by Pedro Pruna in the Soviet Museum of Modern Art in Moscow

The Dignified Elegance of Painted Panels

Boudoirs and Larger Rooms Displaying the Aesthetic Charm which Emanates from Woodwork Painted in Soft Ground Tones Enriched by Colorful Motifs

By JOHN G. WILLMOTT

TO study the history of interior decoration is to discover a persistent ambition, from earliest eras, to achieve decorative wall surfaces. The walls of the Greek and Roman houses were made colorful by frescoes and mosaic designs; the great stone halls of the baronial castles were hung with tapestries and oak paneling; later on we find the appearance of wall paper and the beautifully painted woodwork of the 18th Century. So that while it is a far cry from the ancient classic days to the painted paneling which is being revived in present-day homes, the continuity of a similar tradition exists.

For the development of painted paneling to its eventual perfection, we are really indebted to the artists of France. Though few examples, earlier than the 18th Century are found outside of that country, there are some in the great homes of France which date from the time of Louis XIII, (early 17th century). Those who know Versailles will recall the famous Salle de l'Œil de Boeuf or Oxe-eye Room which is one of the most magnificent specimens of interior decorative work ever accomplished. But we will pass over the unobtainable to those later painted interiors of France and other countries which are the work of later men and of which many are finding their way to America.

By the opening of the 18th Century, a plethora of artists began to appear in France and it was the finer craftsmen among them who laid the foundation for those styles later to appear in England and in certain sections of America. Possibly Horace Walpole described the work of Watteau more aptly than any other critic. He wrote, "The genius of Watteau resembled that of his countryman D'Urfe. The one drew and the other wrote of imaginary nymphs and swains and described a sort of impossible pastoral, a rural life led by these opposites of rural simplicity, people of rank and fashion."

That this description applies is evident from those paneled rooms which are now installed as part of American homes. Admittedly the beautifully painted panels were copied from the original designs of the master by contemporary and later artists, but these men have faithfully reproduced all that Watteau portrayed. Not that this famous artist was the only designer of the Regency period because such as Nicholas Pineau, Mansart, Le Roux and Audran have left us designs for painted panels which have never been excelled, while later came the work of Boucher, Babel, Gravelotte and numerous others.

It was the traditions of these French artists that appeared in America to be repeated on the walls of the important Southern homes. One such room is now in the Metropolitan Museum of Art; this beautifully painted woodwork was formerly in Marmion, a mansion believed to have been built some two centuries ago. Connected with the paneling of this room is one of those delightful romances which add so much to the historic interest of any house. The story has it that Philip Fitzhugh, the then owner of the house, found a wounded Hessian soldier and carried the man to Marmion where he was cared for until he recovered. As a token of gratitude to his benefactor, the soldier offered to paint the parlor walls in the style then the vogue in France. And the room which is now in the Metropolitan Museum was the outcome of Fitzhugh's kindness.

An interior exhibiting the use of a large tapestry with decorative painted paneled woodwork. Courtesy Wm. Baumgarten & Co.

This same French influence is found with all the many painted rooms which survive in Southern homes to the present time. In the "Keeping Room" the paneling was generally pine, sometimes marbleized but more often left plain, with a touch of decorative color in the larger panel over the fireplace. This term "Keeping Room" dates from about 1730 and remained in use for about a century. Previous to that time the "Hall" was the common living room where the family cooked and dined. When the separate kitchen came into fashion the Hall became the "Keeping Room" this changing, in the early 19th Century, to Sitting Room.

Between the style of decoration in France, England and the South there is little difference other than in the technique. The inspiration gained from the more advanced French artists appears in the work of other countries. Garlands, flowers, vases and similar ornamental motifs are found equally on the wall of Virginia homes as on those of the French and English neo-classic period.

None the less it should be observed that though much of the inspiration may have been French, there is ample evidence in the painted paneling of the English Adam period that Robert Adam employed Italian painters. In fact it is the Italian rather than the French technique which marks the rooms which have of late been acquired in English Georgian homes and brought to America. Pergolesi for instance is known to have been employed by the brothers Adam and his designs are found in London houses today.

His style was far less profuse and as a rule more formal than the French. His design would call for door panels painted with classic vases and scrolls while on the walls and ceiling he would make free use of cupids, goddesses, masks, and mythological creatures. He was especially given to scrolls, garlands and swags and these, as were all the painted panels of Pergolesi, were executed by Cipriani, Zucchi, Angelica Kaufman and other artists of that time. One room in the manner of Pergolesi was recently installed in a Rosslyn, L. I. home, the paneled woodwork being painted a soft olive green with classic urns and scrolls in a delicate cream. In the center of certain panels are medallions with classic figures and busts, while the cornice is decorated with a running scroll.

One feature which adds greatly to the paneled rooms of this period, whether painted in the French manner or of pine left in its

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natural color, is the use of inset cupboards. The Louis XVI boudoirs are particularly attractive for this reason, because small cupboards with glazed doors and painted panels below are often accompanied by a false window, the panes of which are of mirrored glass. These architectural cupboards appear with the late Georgian English rooms and with those designed by the American artists of that period, but rarely if ever do they achieve the same delicacy as those produced in France.

In whatever country painted interiors assumed any importance, it will be found that the classic form predominated. And it is this characteristic which correlates the designs of one country to those of another. Naturally they reveal degrees of sumptuousness and elaboration in keeping with the houses for which they were severally intended originally. Then again the artists would express the national desire of grandeur in the styles of the panels. This is patent in many of the Spanish interiors which display some of the most elaborate conceptions and at times surpass those of France.

With the painted rooms intended for the great mansions in Spain it is usual to find a combination of carved details and painted surfaces. Frequently a wall was divided into large panels framed with classic moldings, each panel representing a painted scene with figures of goddesses and cupids. The doors were similarly enriched by delicate moldings and the panels decorated with heads and scrolls and a mythological scene in the lunette of the arched door-head.

Like use of scenic panels is found with many English Georgian rooms but these are generally set in various shaped frames outlined by delicately carved scrolls and painted decoration copied by English designers from the French. This type of paneling is made the more effective by the remainder of the woodwork being pine in its natural color. *(Continued on page 106)*

Section of a Spanish interior showing the finely painted door and pilasters; the decorative motifs closely following those of the French neo-classic style. In the lunette above the door is a painting of a winged cupid and clouds delicately toned. Courtesy Vernay

This Georgian pine room from an old house in Gainsborough, England assumes an exceptionally beautiful effect from the carved ornamental moldings which frame the several painted rural scenes, each panel showing different scenes. Courtesy White Allom & Co.

The Precious Toilet Services of the Past

Queen Charlotte's Loan Exhibition of Old Silver, at Seaford House, Belgrave Square. Twenty-Fifth in a Series of Antiques as Decoration

By LOUISE GORDON-STABLES

"And now unveil'd, the TOILET stands
display'd,
Each Silver Vase . . . in mystic order laid.
This Casket India's Glowing Gems unlocks,
And all Arabia breathes from yonder Box."

THUS and much besides did Alexander Pope in his "Rape of the Lock", write concerning the toilet-tables of 18th Century *grandes dames*, and of the mysteries performed thereat. For by that era there had spread to England the custom of the "Lever", already established in France as a morning reception in My Lady's dressing-room, to be attended by those of standing and high degree, the while their hostess performed the various mystic rites that, in the words of the same poet, shall

"Repair her smiles, awaken every Grace,
And call forth all the Wonders of her Face."

Among the notabilities who crowded to the *levers de toilette* of ladies, such as Mesdames de Pompadour and de Maintenon, are recorded the names of cardinals and ambassadors, maréchals, courtiers, princes and even on occasion that of the Monarch himself. The host of beaux, gallants, fops, dandies and sycophants who make it their business to be ever in the proximity of women of fashion, made such functions the great affair of the forenoon. In consequence a woman of the world must see to it that her room be furnished with appurtenances of the most elegant and luxurious description. The stages which lead up to the final, decorative climax in the attiring of the person, are seldom in themselves, even in the case of the most alluring, entirely attractive, but the belle of brains realizes that a lovely silver litter will go far to create the atmosphere which will cause the susceptible visitor to believe them so.

Historians tell us of the costly array of cosmetique boxes that Queen Elizabeth brought to bear upon her toilette with a view to enhancing her homely charms by means of their contents of powder, rouge and unguents. Her table, lit with tapers in silver sticks, was bestrewn with flasks, elaborately wrought in silver, with whose perfumes she hoped to enflame the senses of her sycophants. But it was left to Charles II to introduce into England the Silver Toilet Service proper (shown in illustration below).

His was a flamboyant age, an age when the love of display was so spontaneous and so frank that its very ingenuousness robbed it of vulgarity. Study, for example the magnificent Service, bearing the London hallmark for 1683-4, bequeathed to the Victoria and Albert Museum by Sir Walter Trevelyan. Richly embossed, with scarcely a pin's point left unembellished, with classical figures, cupids, scrolls, acanthus leaves, fruit, all massed for enrichment, it yet manages, strangely enough to preserve a gay charm, characteristic of its period and irresistibly engaging. It is not difficult to forgive its really quite gorgeous if very obvious ostentation.

Silver toilet-service, comprising a mirror-frame, a pair of salvers, a pair of caskets, a pair of two-handled bowls, a pair of small vases and a pin-cushion. Maker's mark WF, with a knot and cinquefoil. London hall-mark for 1683-4. Bequeathed by Sir Walter C. Trevelyan, Bart., to the Albert Museum

Both Samuel Pepys and John Evelyn, the 17th Century diarists, make frequent allusions to the "rich toilets of massie gold", and the "great looking-glass and toilet of beaten silver" at Goring House, at Hampton Court, and elsewhere. That at Hampton Court was given to Charles by the Queen Mother at the French Court, but the earliest English Service was one commissioned by him, not for his Queen, but for the court beauty, Frances Stewart, after the death of her husband, the Duke of Richmond and Lennox. It consists of fifteen pieces and since it bears in addition to the initials of its maker, P. F. and the hallmark for 1672-80, the maiden initials of the lady in place of her married initials, we may infer that the monarch evidently preferred to ignore altogether the fact of her nuptials! Much after the fashion of wedding gifts today.

The transition from the flamboyant to the severe is clearly indicated in the Service, marked 1696, illustrated as an example of the reaction towards the end of the 17th Century in favor of greater plainness and simplicity of treatment. Not yet has the Service attained the multiplication of items that later overtook it. But the designer has grasped the value of contrast between decorated and undecorated surfaces, the restfulness of simple outlines, and the necessity for leading the eye in the direction of some central ornament. It is interesting to contrast the two services and to dwell upon the difference in outlook and taste which they inevitably suggest.

In France the fashion for these costly parures had its inception with Louis XIV, and its development with Louis XV, who for his own use preferred gold to silver, and whose courtiers, when unable to follow suit, circumvented circumstances by having the silver gilded. Many a fine service, inspired by the King's extravagant tastes and those of his nobles, must have fallen into the melting-pot of the Revolution. We know that this fate overtook the elaborate Toilet Service of Mme. du Barry, and though we may mourn the loss of a sumptuous and lovely thing, who shall contend that as a symbol, it met with an inappropriate fate?

The establishment of a number of French émigrés (many of them silversmiths), in England after the Revocation of the Edict of Nantes, had its logical effect upon the silverwork produced there during the first half of the 18th Century. Now we find the excellent combination of refined design and evolved technique. The scope, too, of the Service widens. The growth of domestic comfort leads to what is perhaps a rather exaggerated growth in domestic trappings. Thirty-five pieces in a service becomes no unusual number, the silversmiths finding it to their pecuniary advantage to invent ever fresh notions with which to tempt outlay on the part of their patrons. Not content with mirror, candlesticks, jewel-caskets, brushes, pin-cushions, scent-flasks, the Service adds to itself innumerable boxes for orris-root, almond-paste, lip-salve, sponges, pomatum, laces, gloves, bottles for toilet-

waters and what not.

In England arose the vogue for a toilet-table, encased in silver in a style to correspond with that of its burden. The famous set at Knole has a silver table, finely embossed and engraved with the family coat-of-arms. Naturally such parures are zealously handed down from generation to generation, guarded under entail as possessions every whit as precious as the family jewels and estates. Hence the fine perfection and completeness in which many a Toilet Service finds itself today after centuries of utility.

In numerous cases it is difficult to trace the work to a particular silversmith, but in the case of the Service illustrated and dated 1728, we know its maker to be Isaac Liger, a craftsman of amazing technical dexterity as well as of refined taste in design. In this we have the classical theme treated with a greater restraint than in the preceding century, the enrichments kept in line with it, and the forms executed with a nice sense of purpose in view. Excellently would this sumptuous service accord with the furniture of its period. After a spell of eclipse, the ornate has come back to England with the French influence to guide it and to preserve its balance. Technical skill must have its outlet, and since engraving as a means of decoration has its limitations, there must be a return to effects more striking and elaborate.

We hardly need to trace the evolution of the Silver Toilet Service further, for that which it has become in the 19th Century, may best remain unhonored and unsung—a thing of meaningless and bulbous inflations, —pretentious, pompous and innately insincere. But I should like to end upon a note of hopefulness and of suggestion. There has lately been cause for gratitude to certain wealthy patrons of the Arts, (mostly American) who, appreciating the fine work done by the modern silversmith, have placed generous commissions for services of table plate on the lines of certain magnificent and historical sets. Will they perhaps see fit to follow up this fine gesture by inspiring modern Toilet Services in Silver, that may hold their own with the magnificent achievements of the 17th and 18th Centuries?

Toilet-service of twenty-four pieces (1728) gilt. Isaac Liger, maker. The snuffers (1724) were made by Simon Pantin. Lent by the Earl of Stamford. Exceptional craftsmanship. Photos by William E. Gray

Although England is famous throughout the world today for her beautiful creations in silver during those immensely decorative centuries of Europe, she nevertheless is one of the countries that has to turn to other lands for her working material. In one great year of silver, Spain reached a record of nearly $4,000,000, from her own mines, Germany over $12,000,000, North America $58,000,000, Mexico, $70,000,000, with England not listed in relation to her silver output. All of which helps us to understand that we do not accomplish the utmost in the world by having everything convenient and "ready to wear," as it were. England and France have produced some of the greatest craftsmen in metal; designers of rich imagination and metal workers of extraordinary skill, and, although France has a small silver output annually, it is really insignificant. Today, however, if we think of silver we remember England and France almost at the same instant, as having set a standard of silver making that has not been excelled, and has only been equalled by those countries in the south and 'way north of Europe that have produced artists of rare imagination and craftsmanship. America so far has distinguished herself rather in the reproduction of beautiful silver than in original creations to meet the vogue for period decoration in our homes.

Toilet-service of seventeen pieces (1696). Maker's mark: D.G., crowned. Lent anonymously to Queen Charlotte's Loan Exhibition of Old Silver, London. Fine example of silver workmanship

Since the ban has been removed from makeup, the dressing table, or the "beauty table", as it is being called today, has become a very important article of furniture. When we think of these opportunities for enhancing beauty, or at least making it more obvious, we no longer picture court ladies in front of silk and lace-draped tables with elaborate coiffures powdered and spangled, and little baby faces, pink and white; the beauty tables of today may hold a dozen or more varieties of perfume and cosmetics, but seldom does the gay little flapper stop long enough to hold court before the mirror—not always long enough to keep her pretty mouth straight and her cheeks equally rosy, or violet or orange in tone.

But it is still the vogue to have these tables ornamented with beautiful sets of silver or gold, jewelled or plain—of spun glass or carved ivory. Sometimes they carry beautiful antiques, sometimes remarkable reproductions of antiques, and then again a modernistic note in which some very distinguished work is being done.

But whether the dainty burden of the beauty table be modern or ancient, fittings of rich silver still add to its grace and dignity.

The Story of Fireplace Design

Illustrated by Different Periods of Fireplaces, Some of Them the Most Famous in the World and All of Exceptional Beauty

By HAROLD DONALDSON EBERLEIN

THE fireplace, as we know it today, has a long ancestry that we can trace back to inconsiderable beginnings in remote antiquity. Its development has kept pace with the art of domestic building throughout the centuries. By virtue of its seniority, therefore, no feature of interior architecture has a better prescriptive right to our respect in the creation of a room. We *must,* indeed, give the fireplace its due, for the fireplace either makes or mars a room far more than any other one element. An insignificant and unworthy fireplace will give a room an insignificant and unworthy aspect. On the other hand, oftentimes a room otherwise of no especially notable merit may be redeemed to a great extent by a fireplace of distinguished design. This does not at all mean that the fireplace must be ornate in character; distinction resides rather in just proportions and suitability to the surroundings.

There was once a time when the fireplace was literally the centre of the room in which it was. It consisted of a stone-paved space or hearth slightly raised above the level of the surrounding floor. On this raised hearth, without any chimney or flue of any sort, the fire was built and the smoke went out through the louvre boards or slats of a lantern in the roof. In the old world, a few of these primitive fireplaces are still left; more numerous are the traces that show where others have been before alterations took place and did away with them.

The next step in the story of the fireplace was when it was moved from the middle of the floor and established against one of the walls, or in the angle where two walls met. A chimney stack and flue, of course, were added at this stage of development to create a proper draught and to carry off the smoke which now no longer rolled about the room and made people's eyes smart before it finally found an exit.

Many an early wall fireplace, as distinguished from the primitive type in the middle of the room, was constructed without any recess in the wall back of it. An unenclosed hearth extended a little way into the room, very often raised a few inches above the floor; directly above this hearth

(Continued on page 116)

Right—XVII Century Italian Baroque fireplace in a villa near Florence. An interesting feature is found in the decorative doors used to close the fireplace opening in summer time

Below—Early Stuart oak panelled chimney-piece with elaborately carved enrichment, fluted pilasters and arcading. The armorial bearings are blazoned in proper tenatures

Carved limestone fireplace of characteristic Cotswold design from Orchard Farm, Broadway. Although this is actually of slightly later date, it is in the manner of the early XVI Century

Fireplace in the Villa Colletta. Carved limestone Italian Renaissance mantel. The stone is the usual dark gray pietra serena which was used so much in the neighborhood of Florence

The strafwork of this fireplace is characteristic of the early XVII Century. The frieze above the mantel is a good piece of parge work. This is in the Cromwell room of Lygon Arms, Broadway

French Renaissance mantel of carved Caen stone. The sculpture in the carved niches is of a particularly interesting character. The multiple breaking out of cornice mouldings is unusual

Speaking of Art—From the New York Galleries

The famous "Fête Galante", from a rare decorative painting by Jean Honoré Fragonard. One of the few large Fragonards in existence. It was brought to America in 1875. Fragonard was also a landscape artist and engraver and worked in pastels and water colors. Courtesy of the Metropolitan Galleries

Courtesy Reinhardt Galleries

"Mrs. Pringle", from a painting by Romney. Lent by Herschel V. Jones, Esq., for an important exhibition held in New York

Courtesy Reinhardt Galleries

Portrait of a Distinguished Spanish Lady, by Goya, lent by Mrs. Edwin Bayer for a New York exhibition of women and children

"Lady St. Aspath and Child", from a famous painting by Sir Joshua Reynolds. Shown at a loan exhibition of twelve masterpieces

Courtesy Knoedler Galleries

"The Blue Boy", a portrait of Master Tennant from a painting by George Romney. Now in a private collection in the United States

Courtesy Ehrich Galleries

Brick and Stone Walls Painted White

The Colonial Fashion of Giving a Coat of White Cement or Paint to the Exterior of Picturesque Houses Is Again in Vogue and the Effect Is Delightful with Colored Roofs and Bright Toned Shutters

By MARC N. GOODNOW

The weathered walls of this whitewashed cottage glow with the undertone of red brick. House of Mr. Leet Bissell, Pasadena, California. David A. Ogilvie, architect

ALL PHOTOGRAPHS BUT ONE COURTESY MOTT STUDIOS

Right—Decorative shadows on the white brick surface are charming. Roland E. Coate, architect. Photo by Padilla

Below—White painted brick is especially pleasing in a wooded setting, Guy Crump house, Pasadena. John D. Atchison, architect

LOVERS of contrast are finding that very striking and charming effects are possible by treating the walls and chimneys of the brick house with a brush coat of white cement or paint. Especially when the house has a wooded setting, the more pronounced background highly accentuates the difference between its verdure and the white textured wall surfaces. Then the combination of sun-shot foliage and dancing shadows is, indeed, captivating.

With further color variants produced by green or brown shutters and trim, or a brown or aged roof, or a band of red brick facing the entrance door, a new keynote is injected into the scheme of exterior decoration. Where structural quoins of red brick tie foundation and roof together, or where an occasional brick projects its reddish face from the wall to offer further proof of genuineness, there the ornamental value of such treatment is even enhanced.

Color, pattern and design were once considered an architectural trinity. But of late a fourth element has been added, which emphasizes a new interest — that

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The appearance of age, gained by a light coat of whitewash over red brick, adds a quaint charm to the surface of these walls. House of Mr. H. F. Haldeman, Los Angeles. Marston & Maybury, architects

of surface texture. From the decorative point of view, then, there is today considerably more attraction in a house wall than has been the case in years gone by. This is undeniably true of plaster or stucco, and it is rapidly becoming equally true of brick. The red brick wall has, of course, had a certain texture all along, but while its warm, vital tones create a beauty of their own, they do not always accentuate the possibilities of texture as the whitewashed brick wall does.

Similarly, the red brick wall has depth, but it also has few if any shadows, which in themselves create new depths and new pictures. The surface of the textured white brick wall is full of shadows—varying lights and tints that give a lacy effect to the background. *(Cont. on page 120)*

Left—Striking contrasts between white and red brick give fresh accent at the windows and entrance door of this house of Katherine MacDonald, in Los Angeles. Henry F. Withey, architect

Right—Wall surfaces of white spotted with occasional red bricks add a touch of the unique but do not stray far from the precedent set by old-world architecture. House of Mr. W. R. Crowley, Beverly Hills, California. T. H. Hazzard, architect

A Group of Distinguished Rooms

Four Charming Interior Views from the Enchantingly Livable Home of Mr. and Mrs. Robert Schey, at East Hampton

PHOTOGRAPHS AND TITLES BY LUCY LAMAR

A fascinating Jardin Chinois paper decorates the walls of this brilliant hall and stairway as well as the door panels. A red parrot in a cage adds a captivating tropical note to the hall

Old English furniture, including Chippendale screen and chair, is seen in the living-room. Draperies are of orange silk gaily flowered. Adam mantlepiece and rare early American silver add charm

In the dining-room is an antique Jacobean serving table with red crystal decorations, topped with an eagle convex mirror. Persian rug carries the deep tones of autumn leaves and forest pools

Second view of dining-room shows large bow window draped with green silk gauze curtains, interesting old English furniture, fine silver, and the hearth fitted with quaint old andirons

The Privilege of Leisure

An Exposition of the Enduring Pleasures of Travel—its Garland of Friendships—its Cultural and Material Gains

By HENRY WELLINGTON WACK, F. R. G. S.

MODERN life has made travel as necessary to real living as a place of abode, as food and raiment for the body; as rest and recreation for the mind!

Recent motivation science, in the realm of transport by land, sea and air, has made travel the economic convenience and social privilege of all.

Life is not within four walls so much as *over there*—always *over there*—beyond the horizon of our own narrow orbit. In a world wholly remade, reinspired and liberalized within the last decade and a half, the social genius of our time has developed a new need, a new desire in daily life. This is the hope, the longing, the firm intention of investing the new-found leisure that has come to the American people, in the joy, the cultural and material profits, of travel—wide and frequent travel to the colorful life of other peoples of the earth—and some time later, perhaps, to those of Mars!

Nothing will promote the world's goodwill toward our national life, our institutions, our social and spiritual attitudes so much as intelligently-directed travel at home and abroad. They who visit foreign lands should, as a matter of self-qualification and pride, also make adequate observation of their homeland and its characterful foreign national groups—north, south, east and west. There is as much color, as much exotic flavor, as much impressive scenic grandeur on this continent, in this hemisphere, as there is beyond the Seven Seas and the Himalayas.

The observant traveler is like a bee which returns from its rambles laden with honey. Was it not Shakespeare who said: "Rather see the wonders of the world than, living sluggardized at home, wear out thy youth. . . ."

They who stagger always within their own shops, mills and marts; who never open the windows of light and life upon their tasks; who only read *of* the living world instead of living *in* it day by day, are like birds without wings; heads without eyes; tails without wags! They neither come nor go, but swirl, churn and float lazily in the stagnant backwaters of this lively and enlivening young world. They miss the thrill, the charm, the tense interest and the bewitching beauty of an interesting and abundant life.

Travel is the inspiration of human understanding; the feast of the eye and the ear; the pageant and parade of the world. In the presence of the soul of dead kingdoms, far beyond the raucous voice of a rude Broadway, we feel grateful for living here and now in the most wonderful half-century the world has ever seen. Yet we venerate that Past which has bequeathed us such a marvelous Present—a present seemingly without limitation in discovery, achievement, and abundance. We live in a fecund age. There is a religion of travel that is rapidly and poignantly dawning on all the world. It is that rational conviction that all human life is, despite national distinctions, related to that unseen Power which actuates the higher aspirations of mankind the world over. It is a natural urge—this innate longing to see how other people live, how they order their affairs, manifest racial genius in their material, social and spiritual expression. Obviously, the nomadic instinct of gregarious mankind has, by its peregrinations, pilgrimages, travel, built all that is worth while in the world. Without travel the modern world—its stupendous civilization, its gleaming genius, its inexorable and driving industry, would not exist to fortify, encourage and inspire men in their vision of a greater human future.

Below: Batik worker of Java. Many have a fine sense of decorative design, color and the sinuous line. Their fragile patterns often recall the lyric elements in Oriental architecture, in music, song and the plastic arts. Courtesy Red Star Line

We of this generation owe everything to Travel as the profoundest of civilizing forces. And it is largely due to the invention of our age that this stimulating privilege called Travel has become the common opportunity, the uncommon pleasure of all Americans alike.

The expanding leisure of the American artisan, of the men and women of farm and factory, has enabled every individual to become as travel conscious as the affluent citizen of easy life and aesthetic tastes in quest of new scenes in remote regions.

There is nothing so dead, so forgotten, as that inert human bulk which lacks the energy and enterprise to invest leisure with adventure, who is not ardently curious of the world beyond; who is not eager to taste of life's infinite variety, interest, beauty and romance.

Out on our great plains where gleaming rails mark the trails of early pioneers—far out in the mists where the tawny men of seacraft cleave the wave in ship and shallop; within the scent of pungent fir and balsam in the hills, or the biting tang of spraying salt at sea, they who have roamed the world, who have met its gods and demons eye-to-eye, come back to homes that are sweeter than ever they were before travel made hearts young with the wine of the thrilling world outside.

This, then, is the true philosophy of Travel: that they who sense the infinite value of discovering the world; broadening the meaning of life; embracing its qualifying experience; feeling with its pathos and smiling with its joys; whose live natures are pensive of its tragedy

Below: The Wailing Wall, Jerusalem, where Jews pray for the return of King Solomon's glory. A part of the original Temple walls. Scene of recent brutal Arab massacres. Courtesy Frank's Tours

Above: Bon Saada, North Africa, an old village still in constant human service—possible inspiration for some striking modern American Babbit-Warrens. Courtesy French Line

Above: Bridal Veil Meadow, Yosemite National Park, near the balmy Coast of the Pacific—delightful winter playground, realm of Summer Camps. Courtesy Southern Pacific Lines

and gay in its comedies—these alone will bear that distinction of personality, that poise and understanding which the men and women of the real, the outer world possess—but which, static, one-town men and women unfortunately never gain.

In that University of Leisure which our new-found pleasure-privilege demands, Travel will always occupy the principal chair as a popular teacher of the life worth living.

SPRINGTIME 'ROUND THE WORLD

The practical aspects of travel have, by the amazing transport developments of recent years, become so favorable that it is less costly to travel than to maintain a house or an apartment for the comfort, convenience and leisure of our servants. For this is the only generation in the history of the world in which masters work for their imperious domestics!

Household problems vanish when men and women of enterprise and hardy spines slam the house door, lock the windows, draw the shades and go forth on luxurious trains and ships to relax; to acquire a rejuvenated spirit; to forget the creaking machinery of life at home—its bills, budgets, butchers, bakers, Bridgets—to see what nature and man have done beyond noisy, fetid, gaseous cities—in short, to get a new tailholt on a life worth living.

Every month in the year has its best travel season in some part of the United States. Our own land has an infinite variety of climates, temperatures, conditions of moisture and aridity. Springtime and its fresh, stimulating weather is always available in some gloriously beautiful part of the North American Continent, the Southern Hemisphere, or beyond the Atlantic and Pacific. When it is cold and inclement from New York to the Rockies; it is balmy on the California Coast and in the South and Southwest.

In the sunlit desert country of

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Center: Old Quebec and the new—the quaint street of the early city below; above, the sumptuous modern Chateau Frontenac, pride of romantic Canadian hostelries. Canada is a year-'round resort of people of leisure and lovers of all legitimate sports. Courtesy Canadian Pacific

Left: The Last Supper: An impressive scene of the famous Passion Play, at Oberammergau, Southern Bavaria, Germany, May to October, 1930. All trans-Atlantic ships to Europe carry many Americans to this, the most superb religious drama of the world. Courtesy of German Tourist Information

The Battle of the Styles in Furniture Today

Old Beauty, It Is Now Safe to Predict, Will Stay With Us

By MATLACK PRICE

LAST year there was some doubt, in the minds of many of us who are interested in furniture, as to the outcome of the "New vs. Old" controversy that was raging so hotly wherever two or more were assembled. It seemed, indeed, that the waves of European décors breaking against our shores must wash away many, if not all, of the old landmarks of taste. Some people were delighted—an end at last, they said, of the old, outworn forms and formulae. Others were deeply distressed, saying an end at last has come to everything that is beautiful and worth while.

And as it always turns out in such matters, neither group was quite right. The situation as of the present movement seems to indicate very plainly that the day is far from lost for the legions of the conservative whose ideals are wrapped up in the historic furniture styles. Neither have the cohorts of modernism had to haul down their flag. Far from it. They have suffered no definite defeat and yet, what is quite as significant, they have won no great victories. In view of the fact that the modern manner is in the nature of the invading army, with the historic art of the past firmly entrenched in the stronghold of acceptance and hereditary affection, the modern manner would need to achieve some conspicuous success on a really large scale. I would not say that the modern manner is to expect no longer life or no more permanent place in the scheme of things than the old Art Nouveau, or Mission. The new style will survive, even if it does not dominate, and the extent to which it fails to sweep all before us will be measured largely as it duplicates the reasons why L'Art Nouveau and Mission did not survive as permanent forms.

It is peculiarly interesting right now, to inquire into the reasons why L'Art Nouveau failed so completely and so quickly and why the Mission style almost survived to become the permanent and predominant style of furniture and decoration. Both, in their time, were revolts against the old order, and both, theoretically, had as good a chance of winning as the present Style Moderne. (At any rate, it seems likely to last until it gets a really good name.) Both, indeed, had a better chance of winning, because the "period" furniture of their time, that is the kind that was commercially available, was far worse than what the innovators were offering, and incomparably worse than anything in the way of the "period" furniture of today.

The real trouble with L'Art Nouveau was that it was not good design—and that is one of the things that will defeat much of the even more *nouveau* furniture of the moment. L'Art Nouveau expressed a certain restlessness rather than any real conviction. The people of the period of its creation were looking for new ideals (just as many people are today), and they were willing to experiment, for a while, with this new sinuously naturalistic manner to see if it might prove to be the thing that would make them happy. As it turned out, L'Art Nouveau did not make them happy at all. It had no background—and in this, too, history will repeat itself. And having no background, it had to create one of its own, which cannot be done to order. Backgrounds grow: they are not successfully created. And their growth is a matter of many generations of asso-

Above—This graceful sofa is a reproduction of a Duncan Phyfe piece in mahogany and sandalwood upholstered in old brocade. It is a peculiarly interesting and faithful reproduction. Courtesy Shaw Furniture Company

In this charming oak panelled room are assembled remarkable reproductions of William and Mary furniture. The love seat, walnut upholstered in old blue velvet, the wing chair carved oak. Is by courtesy Somma Shops

Reproduction of old walnut Venetian furniture with a love seat upholstered in old Italian tapestry and an arm chair with gilt brocade; on the wall a bas relief in ivory tones. Courtesy Palmer & Embury

Furniture of great charm is shown in this group. The commode is of mahogany with fiddle back carving and the chair is of Hepplewhite influence upholstered in damask and the mirror wood carved and gilded from a Chippendale model. Courtesy Schmieg-Hungate & Kotzian, Inc.

The Yarrow commode shown in this illustration is of satinwood with decoration by Pergolesi. Above is a mirror of the Balboa type with columns at the side, and the frame marbleized. The pierced work at the top of mirror is of wood covered with gilt leaf. Courtesy Cooper-Williams, Inc.

This charming hall seat is a reproduction of a choir stall in Westminster Abbey, Gothic in design and carving, upholstered in modern crimson velvet in antique weave. Courtesy Orsenigo Company, Inc.

ciation. People, being human beings, marooned on a great lovely island called the world, cling perhaps pathetically but certainly tenaciously, to the things they are used to, the things they grew up with. In this, L'Art Nouveau helped them not at all. So they went back to old forms, to the forms that were in harmony with the backgrounds of their human knowledge and their own experience.

Art in most of its expressions can fly far afield. Painting, sculpture and the rest can break with precedent and arouse only interest among esthetically inclined people. The others, never stopping to look at painting and sculpture and such, do not matter because they do not see it and therefore cannot view it with alarm or otherwise. It is when art begins to do queer things to tables and chairs that the whole public shows signs of nervousness and apprehension.

It was just because the Mission style seemed to be so sensible that it nearly succeeded. It was sound. It was rational. Here was sturdy, purposeful furniture, free from all sham and pretense. Here was an end to cheap, ill-studied decoration, to applied composition carving, and all else that had, throughout the 1880's and 1890's nearly destroyed the essential purity of furniture. (The term "furniture," throughout, I use inclusively, somewhat in the meaning of "interior decoration".) The whole Mission credo was one to which any sincere person with sound esthetic convictions could subscribe—at least in principle. Did not the whole Mission credo, in fact, derive directly from none other than William Morris? That great artist and visionary was far more right in his premises than the present day protagonists of modernism, yet his tremendous message, coming to us in the form of the Mission and Craftsman movement, did not, in the end, prevail. It helped things incalculably, however, for it made us re-examine our esthetic ideals; it directed a new and revealing searchlight on the shams and insincerities of the time. It even helped to improve standards in the very kind of thing it meant to defeat.

Against this beautiful linen fold back panelled wall is an early 17th century English oak court cupboard carved and inlaid. The 17th century chair at the right is covered with old tapestry. Courtesy Kensington

Of the few people who have ever paused to wonder just why the great Mission movement vanished without leaving any apparent trace, not many, probably, have successfully isolated the reason, although

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Modern Homes Large and Small Show Great Variety of Picturesque Entrances

Ten Different Types of these Delightful Doorways Shown Here Are of Interest to Readers Who Are Building and Builders Who Are Reading

PHOTO BY VAN ANDA

Above—Georgian entrance of the home of Mr. Proctor, evidently photographed on Christmas Eve. The dignified and simple classic lines, softened by low shrubbery make a doorway of fine formal effect most appropriate for this type of house. H.M.Woolsey, architect

PHOTO BY GILLIES

Above—This brick house, the country home of Mr. and Mrs. Bannerman, at Fieldson, achieves an atmosphere of hospitality with its low roof and deep gabled entrance, half hidden by drooping branches which overhang the roof. Julius Gregory, architect

Below—The delightful entrance to this half-timber house is made by using stone work in an original manner. The drooping projecting roof has almost the effect of a dormer window. Potted plants on either side of the door add charm. John Wheeler, Jr., architect

Below—The Dutch Colonial style of architecture is adapted to expression of individuality in details. This home has a charming entrance under a pergola porch. The house was fitted to the top of a hill, accounting for the placing of the stone terrace in front

PHOTO BY AMEMIYA

Above—A stone house at Mount Kisco, New York, home of Mr. and Mrs. William H. Wheelock. Shows stone doorway, interesting hipped roof and group of leaded windows set in picturesque carved frames. Shadows on the stone surface add an effective play of color. B. W. Morris, architect

PHOTO BY GILLIES

Many People Who Really Care about the Effect Their Homes Have upon the People They Choose to Welcome Are Particularly Interested in Planning Entrances that Will not only Be in Harmony with the Period and the Type of House They Wish to Live in but Will Actually Have a Psychological Effect upon People Who Come to Their Homes for Rest and Happiness

PHOTO BY MATTIE EDWARDS HEWITT

Above—Interesting house of half-timber construction, with brick foundation. The automobile entrance is a broad arch, constructed by combining stucco and brick in an unusual pattern, while the entrance to the house is covered with slate matching the roof above

Below—Colonial house built by Mr. Roger H. Bullard for Mr. Wharton Poor, at Flushing, Long Island. The doorway is pure in design and perfectly suited to the hand drive shingled walls. Panels of glass on either side are set in frame of interesting geometrical design

PHOTO BY GILLIES

Above—Georgian house with particularly fine and appropriate entrance. Has supporting Doric pillars and the entrance is lighted with an old ship's lantern. Little iron railings curve away from the broad white steps quite charmingly. Shutters have long iron hinges

Below—The charming half-timber and stucco house with a flower garden from which one enters through French doors to the home of Benjamin I. Ward, of Englewood, New Jersey. Wall surfaces and colors of garden make a pleasing contrast. Lewis Bowman, architect

PHOTO BY GILLIES

PHOTO BY GILLIES

Above—House of many architectural features; stucco with picturesque slate roof and brick trimmed arched doorway. The group of windows to the left and a tall arched window at the right of the doorway add interest. Luxurious growth of shrubs on either side. Lewis Bowman architect

From the South Come These Pleasant Rooms

An Interesting and Wise Use of Antique Furnishing Is Made in These Interiors from Homes of North and South Carolina

Colby Decorating Co.

Antique furniture in the wall treatment of the entrance hall in the home of Mr. J. Ross Cannon, of York, South Carolina. The walls of this room are painted in yellowish ivory and the woodwork in a light ivory. The Persian rug is light gold and rust. The console table is Chippendale mahogany with top of Numidian marble. The mirror has a border of red and gold glass. Chairs are an old ladder-back Chippendale with saddle seats covered in rust colored damask. On the console table is a Ming Celadon flower bowl, with twisted brass candlesticks

Dining room in the Cannon home in South Carolina. Here the walls are a classic landscape in sepia with ivory woodwork. The portières are woven tapestry in fawn color. The Colonial mantel shows the Adam influence, while the adjacent hearth and mantel are Alps green marble, with fender and andirons in old brass. The furniture is of rare interest; in the center of the room is a Duncan Phyfe dining table, with Chippendale chairs and a Sheraton tip-tilt wall table. The room as a whole is classic in the simplicity of its lines and its rare fittings

PHOTOGRAPHS BY TEBBS & KNELL

Corner of the living room in the residence of Mr. A. C. Lineberger, of Belmont, North Carolina. Here the walls are Venetian blue with antique gold in the striping of the molding. The design of the mantel is Georgian and it is done in an antique ivory tone contrasting interestingly with the Venetian blue. The hearth and the facings are of mulberry marble with green veinings and the andirons and fire set are of turned brass. In this room the curtains are of striped silk damask with wide bands of mulberry and fawn, and smaller stripes of Venetian blue. The glass curtains are champagne gauze. The furniture in this room is mainly of old English inspiration, the woodwork walnut, and the upholstery gold and mulberry tapestry. Rug is English hand tuft

The dining room in this Belmont home has a delightful combination for the walls—parchment color with old ivory woodwork, blending beautifully with the rug of Chinese design in tawny yellow, blue, ivory and apricot. The curtains are of champagne gauze edged with Cluny lace. There is a modern tapestry in tawny gold and peacock blue, and table and chairs are in walnut—Queen Anne—with the sets of chairs covered in blue and gold mohair velvet. The William and Mary sideboard is also walnut, showing a beautiful burl in the doors and drawer fronts. The chandelier is of silver

Broadway To Date: Curtain!—1929—'30

Belasco Draws the First Gold Ring on the Season's Merry-Go-Round

By BENJAMIN DeCASSERES

The play's the thing!
Four-forty a seat with a coat-check sting!
Hamlet.

Josephine Hutchinson, who will play the rôle of Nina in Tchekov's "The Sea Gull", one of the dramas chosen for early fall production by the Civic Repertory Theatre

THE baby season of 1929-'30 was born cooing, giggling, chortling. This is the way a theatrical season should be born—the colic, the tragedy, the

Merle Maddern, who will appear with the Civic Repertory Theatre for the first time in "The Sea Gull". Miss Maddern will be cast in the rôle of Mme. Arkadina

tears, the curses will come later. All meals—to change the figure—should begin with cocktails, olives,

celery and brainless laughter. The fish, heavy meats and vegetables will be along later in the season. Oh, there'll be a lot of lobscouse and haggis, too, if you don't know your house, your playwright or the cuisine of certain producers.

But take it anyway you wish,

Above—Trixie Friganza, in a new success, "Murray Anderson's Almanac" at Erlanger's Theatre

Right—Lynn Fontanne, of the Theatre Guild, who will open this fall in S. N. Behrman's "Meteor"

there's always a magical lift in my soul at the beginning of a season. I make believe that I believe all the producers tell me. A critic should be something of a playboy. He should be as free of prejudice as New York is of the prohibition evil. Duty to the Public? Duty to Ourselves? Of course. But the Public also has a duty to perform in regard to the critic: that is, to believe that he is honest, sincere and unbought until it can prove

Left—Alice Brady, who is cast at the Theatre Guild this season in "Karl and Anna" and also "The Game of Love and Death"

Eva Le Gallienne, creator and director of the Civic Repertory Theatre. She announces that she will play Juliet this season

Judith Anderson, of the Theatre Guild, who plays Nina Leeds in "The Strange Interlude" on tour

otherwise. A critic's business is to criticize, is it not? Fear the yes-man! Fear the perpetual booster! Distrust the critic that never knocks, that never grows indignant, that never slams hard.

Maybe we're *all* just necessary

Ina Claire, Pathé star in the new film, "The Awful Truth"

evils in the hidden designs of *le bon Dieu*. So bear with me even when I gayly or remorselessly

knock the head off of some of your idols. *Merci!*

And so to the producers' promised feasts.

We shall see St. John Ervine's

(Continued on page 130)

Among the New Books

Signs Show that the Literature of Futility Is on the Wane

By BURTON RASCOE

IS THE SEX NOVEL GOING OR COMING?

MY friend William Lyon Phelps writes that the public is turning to mystery stories because it is tired of novels about sex. I don't think Billy means quite that; because it is impossible to imagine any considerable body of fiction in which sex is ignored altogether or to imagine any considerable section of the reading public that is not concerned about the relations between men and women. "When Knighthood Was in Flower" is as much about sex as "Lady Chatterley's Lover," and, in my opinion, the latter is the more moral and more wholesome book. Capt. T. W. Pym, chaplain to King George, in his *The Place of Sex in Life,* says: "Sex is one of God's greatest gifts." The good chaplain understates the case. For the perpetuation of the race, sex is not only one of God's greatest gifts but His only indispensable one.

What Billy means, I think, is that the public is rather fed up on the novels of futility in which sex itself becomes an unlovely matter in the lives that are in other ways unlovely. Such novels reflected very accurately the moral breakdown in the larger cities following the war in both Europe and America. The moral breakdown was not exclusively a sexual matter, for the word *morality* includes every other question of conduct. Many young men who had been through the war found it extremely difficult to adjust themselves to civilian life, because civilian life itself had vastly changed since they left it to go to war. Young women, too, faced a new order, or rather a new disorder, after the war. Moreover, they faced, many of them, a hard world beset with economic difficulties. They had a hard struggle to make a living and a hard struggle to find any beauty, or any leisure to enjoy it where they did find it. No wonder they adopted a futilitarian attitude. Love, or sex, if you will, was one of the few satisfactions obtainable; for they were bewildered and maladjusted, and were unable to formulate for themselves a new philosophy of hope. Some of them revolted against this fact that love was the only satisfaction left to them and when they wrote of love they presented it cynically and even with disgust. They stripped the relation between the sexes of all of its glamor, because all the glamor of everything else—of war, of aspiration, of enterprise, of achievement—had been stripped for them by events.

Susan Ertz, whose novel, "The Galaxy," shows dramatic strength. D. Appleton & Company, Pub.

A new type of fiction is, I think, not far in the offing. It will, of necessity, be produced by the newcomers, or at least by those writers who had not established themselves before the war. It will be less hectic than the post-war literature of the younger generation; and it will not be a despairing, or savagely critical type of fiction. It will be, to use a trite word, constructive. It will be a literature designed to restore the dignity of human life and explore and uncover beauty in the world about us. It will be a literature that no longer caricatures special groups of American citizens—Rotarians and Greenwich Villagers, stock brokers and highbrows, radicals and standpatters, but will find much to admire and exalt in contemporary American civilization. After all, it is the only civilization most of us are permitted to know, and for that reason we are all of us inclined to make the best of it.

"DEATH OF A HERO" AND "I THOUGHT OF DAISY"

To contrast the waning type of fiction with something like what we may expect in the new attitude of novelists, I should mention two books just published, *Death of a Hero,* by Richard Aldington and *I Thought of Daisy* by Edmund Wilson. Both are by men who went through the war, and both are by poets. *Death of a Hero* is still in the post-war mode of disillusion and despair: indeed, it carries that mode to hysterical extremes. It is disordered and derisory, cynical and savage. In attempting to account for the suicide of his hero,—a British army officer who deliberately and unnecessarily stood up before a hail of machine gun bullets a few days before the Armistice—Aldington blames everybody in the world except the hero himself—the Victorians, the moderns, the hero's wife, father, mother, grandfather, and whonot and whatnot. It is a book with many fine passages in it; but it is a book by a tortured man who has not been able to adjust himself to any sort of reality, and, because he is chaotic, his novel is necessarily chaotic. *I Thought of Daisy* is an orderly dramatiza-

(Continued on page 134)

Above—Herbert Gorman, whose book, "The Incredible Marquis," is a sympathetic study of the life of Alexandre Dumas. Published by Farrar Rhinehart Pub. Co.

Left—Jacket design of "They Stooped to Folly," Ellen Glasgow's newest novel. Selected by Literary Guild of America

Will Cuppy's first book, "How to Be a Hermit," is a humorous study, published by Horace Liveright

Below—The author of one of the season's outstanding novels, "They Stooped to Folly"—Ellen Glasgow. Doubleday, Doran & Co., Publisher

H. Brooke Maxwell, Landscape Architect

At one end of Mr. Henry Powell Hopkins' home is a partially enclosed porch with square columns upholding the low pitched roof, presenting a more informal aspect of Dutch Colonial architecture

A Modern Dutch Wooden Colonial Home in Maryland

The Friendly Charm of Old Colonial Homes Has Been Combined with Qualities Very Much of the Present, by a Baltimore Architect in His Own Home

By GILES EDGERTON

Henry Powell Hopkins, Architect

OUR increasing interest in Colonial architecture is not difficult to analyze. We feel that it belongs to us and to our land. It takes away the sense of newness with which we are sometimes afflicted and flatters our awakening national consciousness in the arts. So each new appearance of the traditional types, the simple and staunch little cottages, the Georgian mansions or whatever else we associate with the early homes in this country, is a delight to our senses.

The home which Mr. Henry Powell Hopkins built for himself in Roland Park is an imaginative adaptation of the old Dutch Colonial style. The low pitched roof gives it a friendly and inviting quality and the curve at the eaves completes a rhythmic harmony of line. There is even a modern flavor, in the repetition of angles in pediment, gable and roof, the latter drawn up by the whitewashed chimney at the peak. There is also, of course, a structural perfection which is wholly modern but this is something of which we are only pleasantly and subtly aware beneath the charm of the exterior design.

The outer walls are covered with white shingles of 11 inch exposure. Shutters, trellisses and other exterior woodwork are of white pine, painted white. The only color is in the variegated tints of the fading green slate roof. The double hung windows have square panes with slender muntins. The entrance doorway, approached by a broad brick walk and step, is surmounted by a massive pediment with classic carving. An interesting detail of the design is the open side porch, sheltered at both ends by extension of the front and rear walls of the house. Square columns uphold the low pitched roof with wide dormer windows above and the whole aspect is informal and inviting.

The planting of the grounds has been carefully made to accentuate the architectural feeling. Two tall, symmetrical evergreens stand at either side of the main doorway, backed up by smaller trees of the same type, all trimmed and set with geometrical precision. But there is no monotony in the arrangement, for it slips quite casually into an informal array of bright flowering shrubs and trees beside the house. The lower floor window on the front façade is flanked by rose trellisses. The grounds themselves are surrounded on all sides by the winding roads and gentle slopes of one of Baltimore's most beautiful residential parks.

The interior of this home has been made into an exquisite setting for many fine pieces of furniture and works of art. The floors throughout are of oak, the woodwork of poplar, which has been tinted in light warm shades. The ceilings have been plastered and papered. In this day of decorated walls, Mr. Hopkins' dining room is interesting in both its pictorial effect and the technique by which it was achieved. The entire wall has been painted by M. Paul Roche in a series of symbolic pictures representing the progress of architecture. The various motifs depict the many phases of architectural development, from the primitive lean-to down to the skyscraper of the present day. The colors are warm tones of red, yellow, blue and green, drawn together with a soft atmospheric quality, a suggestion of mystery in the back-

Left: The arched gateway to the enclosed garden is covered with a profusion of brilliant red climbing roses

Below: There is a modern suggestion in the repetition of angles in the pediment, gable and roof of this house

TUDOR

A hand-blocked linen of royal design

A famous queen embroidered the original . . .

BEAUTIFUL, brilliant, endowed with great personal charm, Mary, Queen of Scots, is one of the most fascinating women in history. Even the plots and intrigues which incessantly troubled her life, failed to break her fearless spirit. Courageous to the last ill-fated moment . . . she ascended the scaffold in full court dress with the proud air and composure of a reigning queen.

Copied from a famous panel embroidered by this versatile woman . . . Tudor is a pattern rich in historical associations. The Lily of France, the English Rose, and the Scotch Thistle dominate its design. In the original which hangs in historic Hardwick Hall, the ancestral home of the Dukes of Devonshire, one of the small round panels bears her monogram ensigned with the crown.

To maintain the characteristic features of this royal specimen of sixteenth century handicraft . . . we have chosen a heavy peasant linen on which to print it. In a number of beautiful color combinations.

In the Schumacher collections you will find exceptional fabrics for every decorative purpose and period . . . Your decorator, upholsterer, or the decorating service of your department store will gladly obtain samples for you.

"Fabrics—The Key to Successful Decoration"

This helpful booklet will be sent to you without charge upon request. It is planned to help the woman who wishes her home to be successfully decorated, but has not the time or the inclination to make a deep study of interior decoration. F. Schumacher & Co., Dept. B-10, 60 West 40th Street, New York, Importers, Manufacturers, and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, and Detroit.

Embroidered by Mary, Queen of Scots . . . the original of this Tudor design hangs in famous Hardwick Hall, one of the fine mansions erected by Elizabeth, Countess of Shrewsbury . . . the "Bess of Hardwick" of history.

F·SCHUMACHER·&·CO

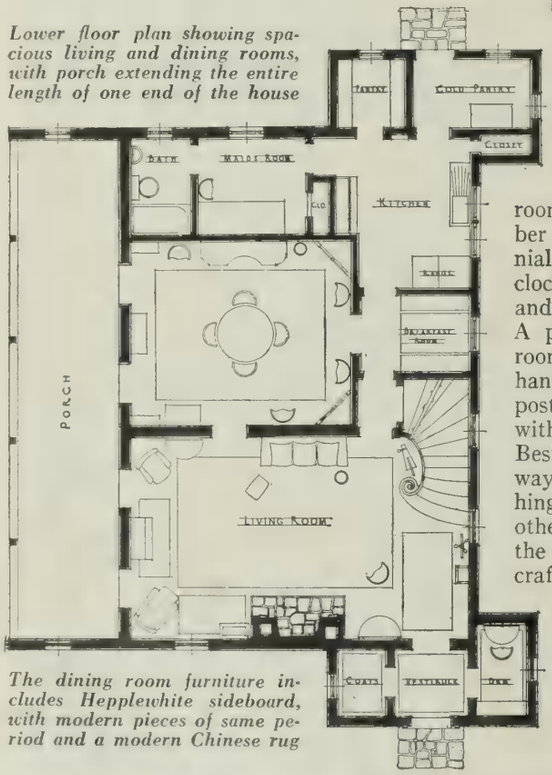
ground of material accomplishments. The material used for this painting was a white textone plaster, in which dry water color was mixed to give the necessary colors.

The dining room sideboard is a fine old Hepplewhite piece, of mahogany. The table, chairs and corner cabinets are modern pieces, of the same period. A modern Chinese rug covers a part of the oak floor.

The living room walls are covered with a Japanese grass cloth. A large antique Bijar rug occupies the center of the floor, with smaller modern Turkish rugs and an antique Hamadan. Above the couch at one side of the room is an old Turkish silk prayer rug. The fireplace in the living room is built with brick masonry and a white pine mantel, simply carved. An original Terry clock, made a hundred and fifteen years ago, stands on this mantel. In front of the fireplace is an antique fender of brass and black wire which came out of an old house at Annapolis.

One of the finest pieces in the living room is the old secrétaire, which has been in the owner's family for more than a hundred and fifty years. The spinning wheel which stands at the foot of the stairs is probably still older. It was secured by the owner from an antique shop in Baltimore. A ladder back chair in this room is an old one brought from Western Maryland. The other furniture in the living room is modern but it includes a number of very fine reproductions of Colonial pieces. There are a tall grandfather clock, a tripod table, other small tables and some deep, comfortable armchairs. A pleasing architectural feature of the room is the stairway, with plain molded handrail and square spindles suggesting post revolutionary simplicity in keeping with the curved run of the same period. Beside the staircase is the arched doorway leading to the service wing. The L hinge on this paneled door, together with other H and L hinges used throughout the house, was specially made by local craftsmen.

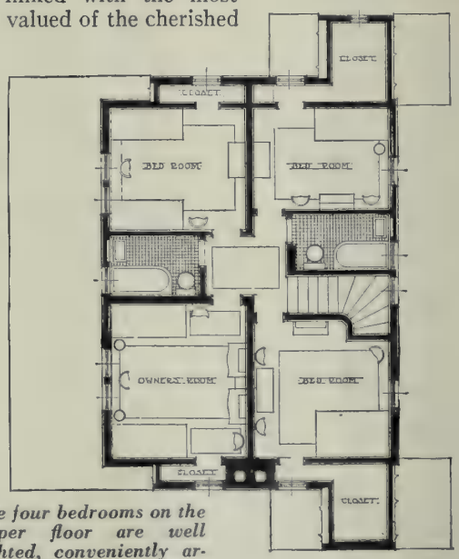
Dining room walls are painted with extraordinary scenes depicting the progress of architecture from the days of the lean-to to the present skyscraper era, the work of M. Paul Roche



Lower floor plan showing spacious living and dining rooms, with porch extending the entire length of one end of the house

The dining room furniture includes Hepplewhite sideboard, with modern pieces of same period and a modern Chinese rug

Like most Colonial houses of today, this home differs from its early predecessors mainly in the practical details of construction. Invisible and yet contributing much to the comfort of life are such matters as heating systems. Mr. Hopkins' home is equipped with vapor heat, efficient and easily controlled so that it may be used even at very low pressure in moderate weather. The plumbing is installed with brass pipes throughout. The lighting is altogether by floor lamps, which allow the fullest manipulation of the warm lights and shadows in a room. Another important detail is the window construction. The frames have parting beads and pulley stiles of hard grain pine and they slide smoothly and easily. Both in design and detail, this home has everything that modern luxury demands and it has all been gently colored with the charm of the past, linked with the most valued of the cherished traditions which have been passed down to us. It gives us a satisfactory feeling that an architecture may be picturesque without being uncomfortable, that early American ideals are not necessarily expressed by ceilings which are too low and windows which are inconveniently small. Those were merely details of the old homes which we have been able to do away with without losing any of the charm that went with them.



The four bedrooms on the upper floor are well lighted, conveniently arranged, with large closets

The floor plan shows spacious well arranged rooms, a living room extending the full width of the house, an attractive breakfast nook facing the dining room, service wing quite apart at the rear of the house, and including a maid's room on the main floor. The main staircase goes up from the living room as in the very early homes but the entrance is through a vestibule, with coat closet and dressing room opening at either side. Upstairs, the four master bedrooms and two baths are arranged to utilize all available space to the best advantage. Each bedroom occupies a corner of the house with windows facing two directions.

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NEW YORK GALLERIES, INC., *Decorators*

Cotswold architecture, with its broad, deep bays, has served well in developing this interesting room for the Master of the house. The unique arrangement of study and sleeping-room . . . the rugged furniture in the warm tones of mellowed woods . . . the rich color of various decorative details—all create an atmosphere which gratifies his masculine predilection for comfort and simple dignity.

New York Galleries
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CABINETMAKERS ~ DECORATORS ~ ANTIQUARIANS ~ ARCHITECTURAL REMODELING

Building and Equipping Your Home

Native American Hardwoods Afford a Diversity of Sumptuous Effects for Interior Architecture

By H. A. SIMONS

ALL hardwoods are not harder than all softwoods. The distinction between the groups is botanical, hardwood species being deciduous and softwood lumber coming from coniferous, or "evergreen", trees. So many woods of each class could be used interchangeably for many purposes were it not for differences in their cost.

Prices of lumber and of the labor required for its fabrication vary from community to community. But when, in a representative market, competitive bids were called for, for the execution in various species of paneling and interior woodwork for a given room, the prices, when reduced to a common index, compared as follows: English oak 130; American walnut 110; Mexican mahogany 107; African mahogany 106; Lauan wood (Philippine mahogany) 104; quarter-sawed oak 106; plain-sawed oak 105; birch 104; quarter-sawed red gum 105.

The satiny texture and rich color of American black walnut, and its adaptability to the carver's tools make this wood a preferred material for cabinet-work and fine interiors. Lewis Bowman, architect. Courtesy American Walnut Ass'n.

White oak laid in a design floor in this Ohio home gives such a lustrous, fine-textured effect that coverings would appear superfluous and were not used. Miller & Reeves, architects. Courtesy W. M. Ritter Lumber Co.

By making the most of natural design and coloring of carefully selected oak, this Greenwich, Connecticut, home attains elegance and simplicity. Quentin Twachtman, architect. Courtesy Indiana Quartered Oak Co.

While these figures are not universally valid, they may be accepted as generally indicative. Considerations of cost usually limit hardwoods to such uses as are determined by distinctive qualities of appearance or by architectural tradition. Selection of one as against others is rightly on this basis, and so, little account need be given here of the strictly structural properties of the woods. Nor will any extended attention be paid to imported hardwoods. Since the beginning of this century English importers, in particular, have been buying large volumes of our Southern and Eastern hardwoods. If such testimony were needed, this indicates that our native ash, basswood, beech, birch, butternut, chestnut, elm, red and sap gum, black gum, magnolia, maple, oak, yellow poplar and walnut have qualities that make them adequate for all but the most exceptional purposes; and our observations will proceed on the—perhaps chauvinistic, but sound—theory that they are so.

Perhaps we can best compress much information into limited compass by outlining the uses to which the principal hardwoods are especially adapted and briefing some of the reasons why.—

Structural purposes, such as framing houses in the old "half-timber" manner:

While several species have the strength and durability required, only oak is practicable on account of cost, and that rarely so.

Interior construction, as for exposed beams:

Oak and chestnut, both of which can be hewn or rough-sawed, and stained.

Floors:

Maple, the hardest of the hardwoods, which can "outlast stone." Made in a variety of widths, grades and thicknesses, it is suitable for any room in a house, especially in view of the recent introduction of a new stain that comes in ten tints and colors which will penetrate the dense structure of this wood. Bird's-eye maple flooring can be obtained on special order. But the ordinary grades are frequently used in bedrooms, where there is danger of heavy furnishings denting the floor, and in service-rooms and corridors.

While patterns are found in the hardwood erroneously called Philippine mahogany, it is prized chiefly for its suave ribbon-grain when quarter-sawed for use in panels. Quentin Twachtman, architect. Courtesy Indiana Quartered Oak Co.

Beech, the second hardest of these species, which is mostly available in the Eastern states. Birch, as hard as beech and desirable because of its warm and uniform color and its fine grain-pattern.

Oak, the most extensively used hardwood flooring because of its durability, its great

Telephones near at hand... for Comfort and Convenience

By the dressing-table... in the library, sun porch, guest-room... wherever they will save steps and time, and add comfort to living

Of the many features which contribute to the livability and smartness of the modern home, few are more truly convenient than *enough telephones*, properly placed to give the greatest possible ease in the use of the service.

It is so desirable, nowadays, to have telephones in all rooms frequently used. Then important tasks need not be interrupted, nor long trips made to distant parts of the house, whenever an outside call is made or answered.

In many residences, the dressing-room suggests itself as an appropriate location. A telephone here not only saves steps and time, but tends to prevent annoying delays when one is preparing for bridge, travel or the theater.

And other rooms are equally suitable. The exact locations vary according to the requirements of different households. Your local Bell Company will be glad to survey your home, and recommend the telephone arrangements best suited to your needs. Just telephone the Business Office.

AMERICAN TELEPHONE & TELEGRAPH CO. BELL SYSTEM AND ASSOCIATED COMPANIES

If a dark-colored finish is desired, grades of hardwood that contain some knots and sapwood often can be used with such gratifying results as have been obtained in the floor in this cheerful dining-room. Courtesy Oak Flooring Bureau

beauty and its economy: a good oak floor costs less than the combination of softwood lumber and carpet. Fifty species grow in this country, but commercially they are classified roughly as white or red oak. Appalachian white oak sometimes is preferred on the grounds of smooth texture, fine grain and the uniformity of its color. Quartered oak is most often given a natural finish, as are also the clear or select grades of plain-sawed oak. The lower grades produce beautiful results when finished dark. Oak flooring is susceptible of a wide variety of color-treatments, too. It can be obtained in a number of thicknesses and in all forms: tongued-and-grooved and end-matched strips, planks, and blocks for all varieties of parquetry, including the herring-bone pattern. One of the important recent developments in this field is the discovery of a deep-cell chemical treatment which entirely prevents defects due to excessive moisture: this makes it possible to use solid oak in elaborate floor-patterns without danger of warping. Another new practice is that of factory-finishing oak flooring so that it can be laid and used on the same day, reducing labor-costs considerably and again assuring the owner against moisture-defects. Still a third new idea is the production of blocks and strips of quartered oak and black walnut in standard forms which make design-floors with borders possible even where skilled woodworkers cannot be found.

American walnut continues, as for centuries, a preferred wood for floors because of its extreme beauty when finished "natural" or stained or, in case the ensemble demands it, bleached. It is amply durable, of course, and its rich, even texture makes it particularly appropriate for use with many historical styles, such as those of the later Louis periods of France, and gives it preference for the finest of design floors. Solid walnut for "Marie Antoinette," "Fontainebleau" or any other style of parquetry or for the herring-bone pattern or planking is available in ample quantities; and within the last few years architects have begun to specify the knotted grades, which produce beautiful effects and will fill any but the most fastidious requirements.

Ash and rock elm also are used for flooring, but increasingly rarely.

Paneling may be either solid or veneered. The latter is quite as good as solid lumber, provided it is made well. This involves ample thickness of the face-veneer, first quality in the waterproof glue employed, and question whether three, five or seven plies are united, and whether hardwood or softwood is used for the core. The owner, architect or decorator should investigate these details to his own satisfaction before specifying. The principal hardwoods used for paneling are:

Oak, usually the finer grades, quartered.

Maple, especially that with

(Continued on page 138)

In this lounge there is an extraordinary example of the carving of walnut in deep relief by means of stencils and etching a delicate design with a sand-blast. Holabird and Root, architects. Courtesy National Lumber Manufacturers' Association

In California, American walnut and oak lead among hardwoods used for panels and floors. Roland E. Coate, architect of this home. Courtesy Southern California Hardwood & Mfg. Co., Inc.

Since a new process of chemical treatment has made the parquetry blocks warp-proof, the vogue for design floors of oak has increased appreciably. Courtesy E. L. Bruce Co.

Maple, one of the hardest floor woods, may be laid in any design. It is pervious to special color stains developed within the last two years. Maple Flooring Manufacturers' Association

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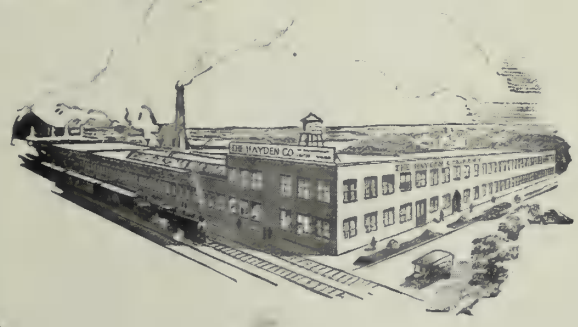
¶ LATE 17th CENTURY CHEST OF DRAWERS in burl walnut.



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also in connection with our factory at ROCHESTER, N.Y. where our Furniture and Woodwork are made.

Decorative Use of Tiles In Modern Homes

Increasingly Tiles Are Used in Rich Variety of Designs and Colors, for Halls, Dining Rooms, Foyers, Patios, Bathrooms and Kitchens

By JOHN TAYLOR BOYD, JR.

TILE is one of the oldest, the finest and the most versatile of all the artistic building materials at the decorator's disposal. Because of the color magnificence of tile, added to its durability and its wearing quality, man has invented a building material which is not inferior to any of nature's products, even the stones and marbles. Each building material has merits of its own, and tile is like all the rest in this respect. It is preeminent in richness and variety of color and in imperviousness when it has a glazed finish.

It is no exaggeration to say that the really glorious color of tile should place it on a pinnacle in decoration today. In this era of the aesthetic renaissance of America, which is profoundly affecting all industry in which appearance enters into a product, color has come back into our lives and we are learning to use the hues of a painter's palette freely in the decorative arts. This demand tile can supply peculiarly well. Whether one desires a simple field of plain, subdued or delicate color in any shade for walls or panels or inserts; whether one wishes a dark harmonious, slightly tapestried pattern of unglazed or of dull-glazed tile for floors; or whether one wishes an occasion to unfold into a splendid design of full glowing contrasting colors like a stainglass window—tile is at hand for any of these schemes. What material, save fabrics, has so wide a range in both color and design?

It is because tile, as I have just noted, is a manufactured material, that it has such an amazing variety of character, texture, color and finish. It is one of that class of clay products, burnt and roasted in a kiln, to which also belong brick, terra cotta (which tile closely resembles), pottery and other ceramics, and thus it can be made to partake of something of the character of each one of its relations. Tile ranges from the rough simple nature of brick and unglazed terra cotta to the most delicate and finest porcelain and ceramic products, in which the glaze imparts a color and finish akin to that of glass and chinaware.

Brilliant hued tiled fountain in the patio outside the dining room in the home of Mr. and Mrs. Fred Thompson, at Beverly Hills

This explains another unusual merit of tile. That is, it is as adaptable as any material—even marble—and more adaptable than most in harmonizing with other materials and finishes. Tile goes extremely well with brick, stone, concrete, marble, the woods, plaster and stucco, glass, fabrics and the metals. Outdoors, tile goes excellently with growing things, and also with water, as many an exquisite fountain, well curb or pool lining proves. Often it is merely a question of what particular kind,—texture, color, shape or glaze of tile to select from a numerous variety.

The artist may go fearlessly into the use of tile, provided, of course, that he exercises judgment, for, in the case of no other material is there a more abundant fund of precedent to draw upon for guidance and inspiration. From time immemorial countless of the finest craftsmen and artists in all lands have appreciated the quality of tile and they have explored its possibilities in decoration to the full. A long series of masterpieces is the result, to be found nearly everywhere in the Orient, both in the Near and Far East, in China, in ancient Assyria and in Persia in the latter Arab civilization that was derived from Persia and Byzan-

Fishskin tiles in purple and green laid in the cloister of an East Hampton Spanish farmhouse

Floor tiles in a Spanish sun room in New Rochelle home catch and reflect the light

ANTIQUE ENGLISH FURNITURE

A room of Chinese paper in nearly perfect condition which was removed from Buckhurst, Withyham, Sussex. The background of the paper is pale blue and is decorated with flowers, trees and birds in brilliant colours. Circa 1710.

Size 30' 4½" x 20' 6"

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OF

LONDON

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Tiled Lavabo in the dining room of a Spanish house in Florida. Addison Mizner, architect

tium; in Europe, in Spain, Italy, France, Holland, Russia, the Teutonic and Scandinavian countries and in the Balkan; and in the New World in Mexico and other Latin-American lands, in all these places there remain countless beautiful examples of tilework. Architects and decorators know of this achievement and they should be encouraged to put it to good use today. For tilework is not a lost art. It flourishes throughout the world and nowhere does it reach a higher degree of attainment than in the United States.

Why, then, you may ask, is not tile more used in decoration? I am sure I don't know. It certainly should be used more than it is.

Possibly some people think that tile implies a somewhat extreme so-called "Spanish" or "Moorish" effect, or—at the other extreme—a rather harsh, ugly effect with a repellent, glassy surface, like the all-white bathroom, the cheap, gaudy restaurant, or the operating room in a hospital. Perhaps the memory of the abominable tilework of forty years ago—of those horrible livery reds and browns, the vile yellows and oranges, raucous reds and dirty greens and purples, all having a smooth, slimy glaze like an eel's back—perhaps this deters them from the use of tile. Unfortunately such tile is still made for buildings of the poorest types and, worse yet, the tile trade does not discourage the practice. One would think that the tile industry would take a leaf out of the book of the most successful purveyors of clothing for men and women and would employ a stylist to instruct their buyers, salesmen, designers and dealers as to what tile should be and how to use it. Of course, the tile trade, like the rest of the building trades, would not need stylists if they

Hallway with richly laid tile floor in warm soft colors in the home of Mr. E. C. Choate, at Rye, New York. W. K. Rainsford, architect

would pay attention to the architects who were the original stylists in industry, one of whose many jobs for the last fifty years has been to teach the building industry the artistic use of building materials. Architects are familiar not only with the decorative possibilities of tile in this country but they have devoted no little energy to the study of tilework in the art of the past all over the world. It is not generally known, for instance, that the architects of the fine California houses have based their remarkable design in part at least on a thorough knowledge of Mexican architecture, in which the craftsmanship in tile ranks extremely high, even in comparison with the historic art of the Eastern Hemisphere. The California architects have added ideas in tilework of their own, in addition to having ransacked Spain and Mexico for knowledge and inspiration. Tilework is naturally often a feature of the California houses, since the free use of tile is natural in the architecture and interior decoration of semi-tropical countries. There its rich color, its cool sanitary surfaces and its insect-and-damp-resisting qualities com-

(Continued on page 122)

Left: Spanish treatment in the tiles for dining room walls and floor, with dark blue as the prevailing color tone

Right: An interesting corner Spanish fireplace in the fine home of Robert M. Haig, Julius Gregory, architect

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"Sterling" in Furniture

(Continued from page 73)

As the march of progress causes the demolition of many famous homes of old-world cities more and more examples of these painted interiors are being brought to light, and often to this country. These also show us the combination of the skill of the artist and the craftsman and how much the one is dependent upon the other. Only recently an example of this interdependence of art and craft was revealed when the famous Grosvenor House was pulled down. Here, the library which was designed by Robert Adam combined the work of the 18th Century joiner with the art of Angelica Kaufman and the skill of some unknown carver.

The cornice was decorated with various classic motifs and the frieze painted with a Greek fret meander interrupted by small portrait cameos in grisaille. Above the carved marble mantel the art of Angelica Kaufman is perpetuated in the beautiful panel painted with the signs of the Zodiac. The large double doors are painted with restrained classic motifs which are also applied to the door head and below the caps of the pilasters, the whole interior manifesting that atmosphere which results from art applied to attain beauty, not ornateness.

During the past few years America has seen the rise of a modern school of artists who have reverted from all that is modern to the styles of long ago. This reversion has been instigated by the revival of earlier interiors. Obviously with the increased demand for painted rooms the supply has not been entirely adequate. Another phase which has caused a need for modern painters to carry on the traditions of past designers is the use of the woodwork from Europe in American homes. Naturally when panelings were first constructed they were for a certain size room. But when they arrive in America and are acquired for use in a modern home, they are frequently insufficient to cover the walls for which they are intended. And it is here that the art of the present-day wood-painter is necessary to carefully copy the original design so that the room may be a completed whole.

Nor are these modern artists failing to prove that the technique which we admire in the works of long ago may be repeated in our time. This applies equally to furniture and to wall panels, because much of the painted furniture which is being reproduced in our present-day factories from old designs is as desirable as that of nearly two centuries ago, even if it does lack the romantic associations. For inspiration these men draw upon the earlier designs of all the European countries as well as upon those of England.

For the more delicate styles they doubtless look to the French. Nor have they necessarily to go to France for their prototypes. During the past few years some excellent examples of Louis XV and XVI painted paneling have been installed in several of our museums and these are and will remain a constant source of inspiration to those designers who represent the

(Continued on page 114)

In this room, colorful effects are achieved with the painted paneling by insetting a large mirror decorated with Oriental subjects in natural colors. Courtesy Barton, Price & Willson

The panels of this French interior are painted a delicate gray while above the mirror over the mantel is a shaped panel richly painted with a floral bouquet. Courtesy Wm. Baumgarten & Co.

A group of Representative pieces from the Farmer collection.

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Classic Spirit in Our Country Homes

(Continued from page 62)

of Frank Stockton's: 'The Casting Away of Mrs. Lecks and Mrs. Aleshine?' " he asked.

"Mrs. Lecks and Mrs. Aleshine were two very respectable American women who were cast ashore on a deserted island, and they took refuge in a spacious house whose owners were away from the island on a long trip to Paris or somewhere. Mrs. Lecks and Mrs. Aleshine were forced to stay in the house for several weeks, and, like the simple, conscientious American women they were, each week they placed a sum of money in an old ginger jar which stood on a mantel shelf, to cover their board. Now, as a result of living in the house, they got to know it so thoroughly that they felt they knew all about the family who lived in the house, even to understand just what each one's character was. Then finally the family returned to their island home and, sure enough, Mrs. Lecks and Mrs. Aleshine were delighted to find that the characters of each one of the family were exactly as they had pictured them to be!"

We laughed over the little yarn. "How true it is," remarked Mr. Aldrich, "I think that, if a house is successful, we should know the client from seeing the house. The house should really express the client's taste and personality. When one goes inside the house one should feel at once what the client is like. That means that the house and every bit in it should be as nearly suited to its owner as possible, and, if possible—if the owner is an unusual person—everything should be more suitable to that person in that house than it would be to any other person elsewhere. That shows us another fallacy, I mean the crazes or fashions for some particular decoration, like maps or ships or oil jars, that run through houses from time to time like the "flu." Buying things because they are the vogue deprives a house of its permanent value. Now Rockwell Kent, the artist, has hung the walls of his house all over with maps, but in his case they are maps of places where he has painted and sketched. He is a great painter and etcher of landscapes and maps to him are very personal things. They are an important part of his life and are just suited to his home. But, for a person who has no real interest in geography to plaster his walls with maps would be a great mistake.

"The fine European houses show how people lived in them and how personal their possessions are. Evidently the furnishings and decorations had been acquired gradually and not self-consciously. Once, in a lady's home I was attracted by a group of beautiful little objects that stood on a mantel shelf. 'Where did you get these charming things?' I asked her. The question seemed to surprise her. *'Why, those are just my own things!'* That remark was full of meaning to me. My friend had just naturally acquired those objects in the course of years, until she had come to consider them part of herself. Since they were so intimate, she had placed them on the mantel where she and her friends could enjoy them, almost without knowing it. That is the ideal way to decorate a home.

"A few years ago I obtained some real little Wedgwood plaques, which I intended to use in bell-pulls in my own house. But just then a large new hotel was opened in New York and it was fitted out with similar Wedgwood hardware—imitations, of course. Soon every one had hardware with Wedgwood plaques and I just had to give up the idea. Nevertheless, people are learning and, what is more to the point, they are getting to know the fundamentals."

"To know the fundamentals is essential to success in anything," I interjected.

"In architecture," Mr. Aldrich said, "more than half the fundamentals are proportion, the shaping of space and the disposition of voids and of solids. Laymen should know that that is what makes architecture, and not superficial details. Architecture is a mysterious art. In fine old houses the rooms have a certain shapeliness about them. That comes chiefly from the relation of height to width and length and from the proportions of the door and window openings. What is done afterwards to the bare room is merely to build on those fundamentals." Here Mr. Aldrich cited as an instance of superficial design, the case of a well-known house, of palatial character. "The rooms in that house, though containing the very finest masterpieces of historic art, paintings and furniture, were so faulty that I could hardly stay in them. That showed me that if the fundamentals are not right the more that is done to a room the worse it is.

"Architecture should be a mistress and not a slave. Another mistaken idea is that people often think that important things are large. But it is not so. As I said before, it is wrong to pile so much architecture on a small house that it is overloaded. Do you know that charming little house in Groton, Massachusetts, which R. Clipston Sturgis designed years ago?" Rapidly he sketched it out. He had it in his mind and also he had filed an illustration of it carefully away—he even remembered the file number, 26! He sent for it. "Here it is! Isn't it delightful—a true small house, exactly what it should be. And how interesting!" Together we admired the simplicity and firmness of the design, its strong personality, the perfect proportions and the exquisite scale. "Do you know," observed Mr. Aldrich, "I would rather have that little house to my credit than many of these big palaces that other architects, like myself, have designed.

"Nor should," continued Mr. Aldrich, "a small house look like a tiny copy of a large house. It should be absolutely itself. But it may partake of the same style and the same general character of the larger houses around it, if it is in a neighborhood, without looking like them on a smaller scale. One of the best cases I know of the proper relation of small houses to large houses is the smaller houses at Versailles. They are designed in the same style and taste as the great palaces there but they are simple and modest in character—absolutely small houses—and one would never mistake them for small replicas of Le Grand Trianon or Le Petit Trianon or the grand palace of the kings. Both the large and small houses are so perfectly in character and go so well together that they make Versailles one of the most beautiful and charming and distinctive towns in the world.

"People should never lose themselves in details." This remark struck

(Continued on page 126)

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Beauty in Silver Tea Sets

(Continued from page 66)

treasures to serve as models for modern tea sets. One well-known American firm, during the past few years, has devoted considerable attention to the styles produced by our early native silversmiths and it is now possible to obtain tea sets which are exact reproductions of those made by the New York and New England craftsmen of long ago. Thus we find the pear shape and globular tea pots of the first part of the 18th Century repeated in creamers, kettles and other pieces necessary to a complete set; or those designed by Paul Revere and the Philadelphia men whose designs follow those of the English Neo-Classic.

Recently, the Metropolitan Museum of Art has arranged a series of tea pots made by early American silversmiths, showing the development of the several styles. From this interesting array it is quite easy to follow that English influence which inspired the tea pots used by our forefathers and which are today the prototypes of those made by modern craftsmen. And the many who visit the American wing of the Metropolitan Museum obtain that sense of appreciation for the old shapes which results in the combination of the beautiful pieces of silver table ware in our own homes.

While in important collections of native silver, as that assembled by Judge Clearwater and by Mrs. Francis P. Garyin, tea pots and other odd pieces such as creamers, sugar bowls and caddies are well represented, there is a dearth of complete tea sets dating before the Revolution. Also there is a lack of the large trays which were common in England as part of the tea sets. From this it is possible to assume that many of the early American families "assembled" their tea sets over a course of years. By that we mean there are examples in which as many as three or four pieces are similar in style but which were made by different silversmiths at various dates.

This same custom prevailed in Scotland at one time. A bride would be presented with a tea pot and in time would have a creamer made to match. Later on the sugar bowl would be added and almost all of the 18th Century Scotch tea sets comprise pieces bearing the date letters often as much as ten years apart. Unfortunately in America we have never adopted the system of marking silver with a letter to denote the year in which it was made; consequently we can only approximate the age of a piece from the time at which the maker was known to have been in business. In many instances, however, the American makers did not impress their name or initials on their work. Another handicap in determining the date of some of our native silver is a lack of information regarding a craftsman even when he marked his work. As a rule tea pots, being among the more important articles of domestic plate, are identifiable and this naturally adds to the interest of any early example.

The old Sheffield platers produced many fine tea sets, that shown here, as well as the oval tea tray, being an example of this now rare plate copied from the style of the contemporary silver sets. Courtesy Weymer & Young

In conclusion, it is worth mention that there are many fine tea sets dating from the early 19th Century. For despite the fact that many, of the later part of that century, made during the time when the Empire was merged with the Victoria vagaries, were unduly ornate, there are still examples which reflect the more refined Georgian influence. Many retain the refinement of the classic styles even if, at times, corrupted by the innovations which began to appear with domestic silver.

The ceremony of afternoon tea demands a dignity which is never forthcoming from grotesqueries and the tea set must be in keeping with the occasion. So that despite the many experiments which have been made in the past to evolve new styles, the results have invariably been unsuccessful because the early designers founded their styles on the fundamental outlines of true beauty which is graceful curve. And to examine any of the present-day copies of early tea sets is to realize how faithfully the modern artist has followed the examples set by those early men.

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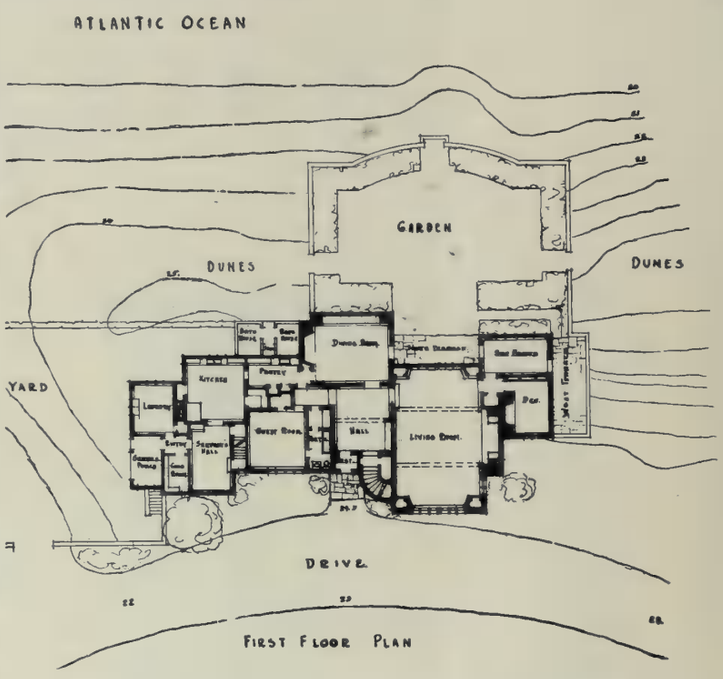
A House Designed for the Dunes

(Continued from page 70)



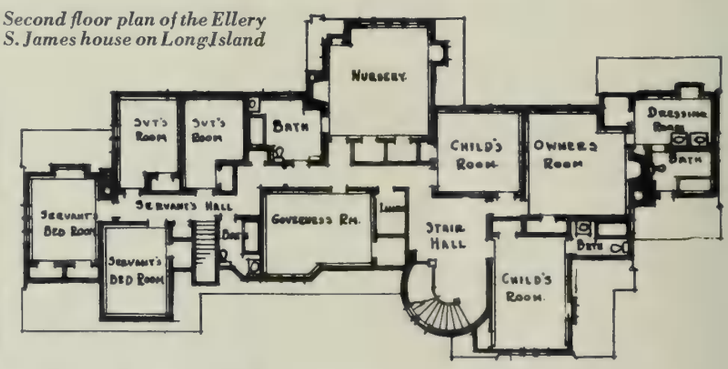
First floor plan of the Ellery S. James house at Easthampton showing the most interesting arrangement of the buildings and planting as well as the well thought out relation of the house to the sea, the dunes and the drive

for signs and portents that might tell them whether it is to remain with us, or go to the limbo of forgotten things where "L'Art Nouveau" went. He who will predict definitely is a rash prophet, though certain aspects of the question need neither daring nor second sight.

In so far as the modern designers are sincere, are working out true convictions, much of what they are doing will last. If it does not last in the specific forms which we now see, its influence will undoubtedly have a great deal to do with the design of the future. But where it is egotistical and insincere, where it is intrinsically bad design it will not survive beyond the first interest that is aroused by its novelty. At least, in the case of poor modern design, we can devoutly hope it will not survive the first hard frost. Let us, at any rate, watch for one thing—to see if, in escaping one kind of stylization, the modernists do not fall into another, and perhaps a worse kind.

Architecture, outlasting furniture, interior decoration and industrial arts, evolves more slowly; it sets and preserves standards and cannot afford too readily to go adventuring. As the modern manner increasingly captures public imagination, the architect will need even more courage to stand out for certain ideas and ideals which will be increasingly in danger of being shouted down as timid or unprogressive. And each architect will need to settle with his own aesthetic conscience the extent to which he will "go modern" and the extent to which he will hold fast to his belief that the future of American architecture lies in clear vision and a direct, straightforward rationalization of styles with which we are familiar.

Second floor plan of the Ellery S. James house on Long Island



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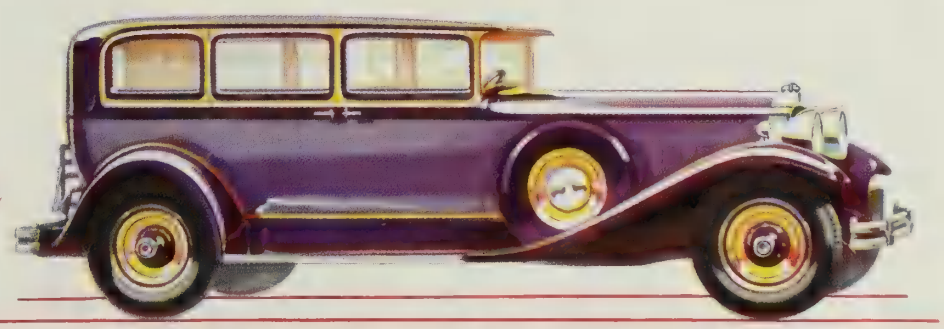

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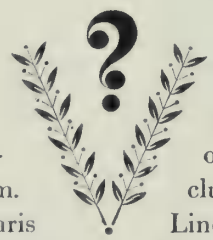

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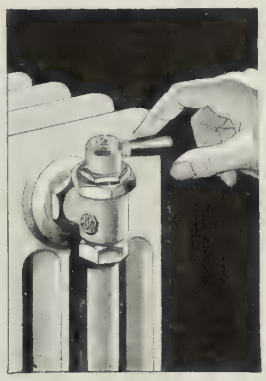

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Dignified Elegance of Painted Panels

(Continued from page 106)

Fireplace from the Adam library formerly in Grosvenor House, London, showing the frieze and panel above the mantel, painted by Angelica Kauffmann, with the charm characteristic of her work. Courtesy Roberson of London

present revival of the eighteenth century designs. Also, as we have said, there are early American rooms which, if not as elaborate as the French prototypes, offer much for modern interiors. Yet it is peculiar that there is so little generally known regarding this phase of our native architecture.

To mention examples of these we might quote some of the famous Southern mansions. Stratford Hall, the home of Richard Lee for instance. In the great Hall of this old house the paneling though not painted, obtains a beauty by the use of natural color contrasts. The panels themselves are of pine intercepted by splendidly carved walnut pilasters of the Corinthian order, the effect of the lighter wood against the rich brown of the pilasters resulting in a remarkable effect of light and shade. Or Elmwood, near Fredericksburg where the drawing room, now long deserted, recalls the splendor of the old South. This beautiful room is paneled and painted white, the delicate moldings being gilded while the paneled doors and wainscot are natural colored walnut.

Louis XVI panel decorated with scrolls, gartands, trophies and a medallion in the manner of the French neo-classic style. Courtesy Roberson of London

Yet another of the fine Virginia homes so closely related with the early Colonial history of this country is Ampthill. This house was built in about 1732 by Henry Cary, the descendant of James Cary who came here in 1640. The paneling of some of its rooms was doubtless once beautifully painted and even now its dignity is evident from the shapes and the fine moldings but, today, the surfaces are hidden beneath heavy coatings of dark paint outlined in white, doubtless the work of later generations. Notwithstanding this vandalism the craftsmanship of the Virginia builders is perpetuated by the really magnificent interior woodwork of this once important home.

It is in such rooms as these that we are able to trace those traditions brought to the South by the aristocratic families from England. Between the paneling of these houses and that of many important old mansions in the old world there is a remarkable likeness. And they also reveal that a number of skilled craftsmen must have come early to Virginia, because the workmanship of these painted rooms indicates clearly the technique of practised hands. In some of the great rooms, as for example, those of Tettington on the James River, the painted woodwork and the execution of the carved pilasters and dentiled cornices are equal to any in what was then the Homeland of these Southern families.

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The Story of Fireplace Design

(Continued from page 76)

was a projecting hood that served to catch the rising smoke and direct it into the chimney flue to be carried off. The next step of progress was the addition of cheeks or supports at each side to act as brackets and uphold the hood. This bit of construction helped the draught, and also afforded a new feature that might bear some suitable decoration.

Although fireplaces of the flush or unrecessed type and fireplaces with the forward-standing cheeks both continued to be built for some time, the fireplace recess, once it made its appearance, gradually got deeper and deeper until there was often room enough within a large fireplace opening to make an ingle seat in the masonry of the wall where one or two persons could sit and toast their shins, protected from all insidious draughts.

The depth of the fireplace, which came to be regarded as a necessary feature of construction, was secured in two ways. Either a heavy masonry chimney-breast was brought forward into the room or else, where the walls were very thick, a fireplace of sufficient depth could be left in the masonry, its opening flush with the wall surface so that there was no projection of any kind in the room. The usual method is a compromise between these two arrangements.

It is easy to see to what an extent the method of fireplace structure must have affected the general style of design and the kind of decoration employed. For example, where the wall was so thick that all of the desired depth of the fireplace could be cut into it, there could readily be an exceedingly simple and bold opening, flush with the wall surface, like that in the great hall of the Abbot's Grange, at Broadway in Worcestershire. This fireplace derives all its charm from its extreme simplicity and the beauty of its proportions. It is nothing but a depressed pointed arch—generally known as a four-centred arch—of dressed limestone contrasting sharply with the texture of the rubble-faced wall above and about it. The dressed stonework of the arch displays but a single moulding. That is all there is to it, and yet it is full of convincing character.

Again, we find the building of the fireplace in a corner very plainly affecting the design, as exemplified by the Italian Renaissance angle fireplace. The fundamental and dominant feature of the design is that the projection of the structure into the room forms a quadrant on plan; above this quadrant the hood tapers off in cone form into the angle between the walls. The whole conception is full of simple dignity; the plain, austere frieze is an effective foil for the armorial bearings and the rich carving of the mouldings and modillion brackets which are also significant.

Late XVIII Century fireplace of mahogany and white pine. It has been removed from its proper environment and unfortunately it has been equipped with gas logs

Quite apart from the immediate fireplace opening itself, the projection of the chimney-breast into the room may be made to contribute materially to the interest of the composition. This aspect can be seen to some degree in the cone-shaped hood surmounting the Italian Renaissance fireplace built in a corner. It can be seen to much greater effect in the tapering chimney-breast in the living-room of a Spanish Renaissance country house on Long Island. The general arrangement here is simple to the extent of austerity, yet the effect of the *ensemble* is rich. Of course, the wrought iron grille in front of the opening and the three polychromed figures in the niches are appreciable factors of enrichment in this instance.

The chimney-breast above the fireplace opening, if there be a projecting chimney-breast, or the wall area above a flush fireplace opening, naturally occurs to one as an appropriate place in which to centre the decorative emphasis of a room. This focus of decorative emphasis and interest for the chimney-piece may take the form of either a fixed or a movable embellishment. The fixed ornament in such places usually coincides closely with the architectural quality of the rest of the room, the necessary stress being conveyed by the greater elaboration or by the introduction of some special feature consistent with the decorative character of the *ensemble*.

For example, in a Tudor or early Stuart oak panelled room, the chimney-piece may well consist of panelling with the addition of carving, pilasters or heraldic blazonings, and it was not at all uncommon in such

(Continued on page 118)

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The Story of Fireplace Design

(Continued from page 116)

cases to employ color and gilding as well, to enhance the effect. If the chimney-piece were of carved stone all the way to the ceiling, the polychrome and gilt enrichment was quite as apt to be used as with carved wood. In the same way, the panelled rooms of later date had the chimney-piece stressed by special elaboration.

When the enrichment ends with the mantel, and there is a plain plastered area above, there is always the opportunity for some interesting and important decoration to occupy that area. It may be a painting, a tapestry or exquisite hanging of some sort, or it may be a piece of sculpture. Again, it may be a mirror, or a mirror in combination with a painting, as in some of the admirable eighteenth century French arrangements. The main thing is to realize that, as the fireplace itself is the most important single feature to determine character in a room, just so is the area above the fireplace the key situation where the chief decorative emphasis ought logically to occur.

A free and unadorned area above the fireplace is time and again a fortunate thing rather than an embarrassment. In the case of many of the old Italian, French and English carved stone fireplaces, the ornamentation of the stonework is so rich that it needs the foil of a surrounding plain surface to allow it to be seen to advantage. The carved decoration would suffer and lose part of its value by having any other similar area of enrichment too close to it.

In such cases it is necessary to do either one of two things with the area above. Either keep a sufficient amount of perfectly plain wall showing for the requisite foil value, or else make the feature of chief decorative emphasis that is to be placed there of an utterly different quality and character from the enrichment of the fireplace itself. A good example of the first method is seen in the illustration of the Florentine Villa Colletta where the richly carved *pietra serena* frieze, with the flying *amorini* and wreath, has the requisite foil of plain wall surface; the decorative accent for the upper space is conveyed by the light-bearing angels and the painted cartouche with armorial bearings hung above. The second method is exemplified by the French Renaissance fireplace of creamy-hued carved Caen stone, immediately above which is hung a full-colored antique rug that serves as a striking background for an interesting piece of polychromed mediaeval sculpture. In both these instances, there is well-considered manipulation of contrasts.

One of the chief difficulties in fitting fireplaces, mantels or chimney-pieces to openings that already exist is found in adjusting the size of the opening. It often happens that the pre-existing opening is too small for the proportions of the mantel to be installed, and cannot be enlarged without making extensive alterations in the flue—perhaps to the extent of rebuilding the whole chimney. If the opening were to be enlarged to the appropriate dimensions without making the corresponding changes in the flue, all sorts of troubles would ensue with smoking, lack of draught or too much draught and the like.

On such occasions it is necessary to resort to various expedients to save the decorative character of the composition. It is usually possible to camouflage a contemptible-sized, insufficient opening by means of the stone, marble, slate or cast-iron facings between the edges of the actual opening and the mouldings of the mantel. If the facings are dark in colour, such as dark green or black slate, or dark marble, the result of this ruse is apt to be more successful than when lighter-coloured facings are used.

In this connexion, it is worth while to remember the splayed and shaped cast-iron fireplace facings and linings so often seen in eighteenth century French fireplaces. The eighteenth century French fireplace openings were frequently as small as those we find so objectionable in many apartment houses and in dwellings built thirty or forty years ago. These cast-iron facings and linings bear a pleasant pattern, are good in design and likewise help to radiate the heat. They sometimes have hinged cheeks so that little cupboards for drying wood are formed at each side.

Though the matter of adjusting insufficient openings affords no decorative interest, it is a detail that cannot be neglected without precipitating the most disastrous consequences.

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Brick and Stone Walls Painted White

(Continued from page 81)

Having by this time convicted ourself of first-degree bias, let us add, in a last breath, that the effect of contrast between white brick and green foliage is by far the more striking —at least in this present world of contrasts; if we would key our houses to modern decorative principles, then the white brick wall, with dark trim and framed by the light contrasting green of nature's own foliage, must certainly answer.

But the charm of the whitewashed brick wall does not derive wholly from contrast; there are harmonious blendings between the red and white brick faces in the wall that has been treated with a very light coat of whitewash—one that will wear off in spots. From this there comes a weathered appearance that closely resembles plastered brick structures a century or more old. The soft gradations of commingling white and red, a greyish-pink linking the two, produce a most artistic and at the same time a very honest and sincere effect.

Red compresses, like black; white expands—therefore the white brick house is an expansive composition even though it may be comparatively small. Its scale increases from the moment the white begins to dominate, and if it is not compressed again by trim of dark or heavy colors, it continues always to cast its illusive spell of size.

The decorative values of red brick, as well as its substantial, permanent qualities, need no defense. It just happens that this surface, when whitened, lends itself to fresh adaptations of a decorative and architectural nature. In the rôle of a white building unit it carries a new note of picturesqueness, formal or quaint, as desired, and yet does not violate the laws of good architecture. As a structural material there is a frank and simple directness about white brick that denotes something of dignity and authority.

Whether the house is of English, Spanish, Norman or Colonial precedent, the harmonious blending of its white walls with blue skies and green foliage gives it a singular freshness of accent. Architectural and construction details in any of these styles are worked out as correctly and happily in white brick as in red brick, stone, wood or plaster. The deep reveals or embrasures of the Spanish house are built of white brick, the arched head of English entrance doors is carried out with the same adherence to tradition that characterizes rough or carved stone doorway construction. The Norman round tower is delightful in white brick, with a frank and genuine quality that cannot fail of appeal to the eye. Chimneys, likewise, respond in happy fashion to this treatment, gaining in apparent size, especially when placed against a background of weathered brown roof. Their scale, however, can be somewhat controlled by red brick horizontal bands where the design changes or at the coping.

Planting about the white brick house somehow rises in importance, for here color contrasts are highly accentuated, particularly when blossoms reach up against the walls to spot them with rainbow hues. While the white brick house will usually dominate the site, the size and height of the plants can be made to relate the building very closely to the ground from which it rises.

Foundation planting is no less important with the white brick house than with the red brick or stone house. Usually it cannot be done with high shrubs and still preserve an artistic picture, for the house may then have the appearance of sitting on the shrubbery and being much lower than it really is. Groups of plants of the same variety, planted closely together, may work out to better advantage, giving the effect of a single plant. They will allow for certain contrasting, mass effects that become rather striking features when berries or flowers are in bloom.

But on the other hand, the scale of the white brick house may be considerably reduced, if necessary, by a somewhat heavy foundation planting, the shrubs banked several plants deep. The point is stressed because of the expansive quality that inheres in the white brick wall.

Then, too, where there are interesting structural details in the wall or colored awnings at windows it does not seem appropriate to mass large clusters of green foliage, for they hide much of the simple beauty of the wall itself. The pictorial effect of the white wall is best enhanced by restraint.

In the accompanying illustrations there will be noted a quite general use of red brick trim that decorates by reason of its contrast with white brick walls. When set as an entrance door facing or as a ledge or frame for windows, there is a marked distinction between the two types of brick, as if different materials had been employed. Where the door embrasure is lined with the darker units new depths are added to it, giving the walls an appearance of greater thickness and possibly more stability.

These treatments vary between uniformly laid brick, producing a regular outline, and the same material set in a pattern or with some of its units projecting along the face of the wall. The entrance of the Haldeman residence, by Marston & Maybury, presents irregularly laid doorway pillars of red brick surmounted by a cast stone ledge or head. The vertical frames of the windows are given a similar treatment. Even a horizontal band of red brick forms a base for the bay window, the lower part of which is white.

An attractive rendering of an entrance vestibule in terms of both white and red brick is seen in the Katherine MacDonald residence, by H. F. Withey. Here the sharply pointed roof joins with the white brick to give a feeling of height, but the scale is held within bounds by a narrow band of red brick butts forming a border or frame for the upper portion of the door with its wrought-iron lantern. Still another narrow band of the same material enframes the carved stone pillars and arch of the entrance itself.

Quite apparent, then, should be the wide adaptability of this white brick treatment for homes of varying types. Its spacious quality, its freshness of accent, its bold contrast in pure white and its quaint, homelike character when lightly washed—these are elements of both architectural and decorative significance that are capable of writing a new chapter in the color and texture of American houses.

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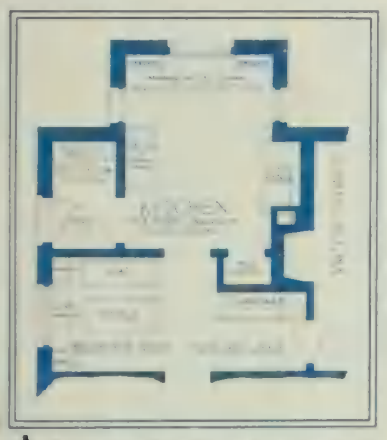

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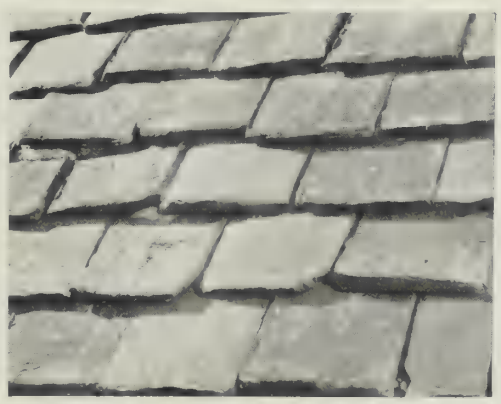

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Decorative Use of Tiles In Modern Homes

(Continued from page 104)

Kitchen with tiled floor in the home of J. C. McAlleer. Tile makes a durable, easily-cleaned floor surface. J. C. Benson, architect

mend it as a good surfacing material.

In the architecture of California and Florida, we see tile used greatly for floors of all kinds indoors as well as for terrace floors, also for treads and risers of stairs; and we also see tile used in richly colored patterns, laid in broad fields such as wainscots around a living room or dining room or hallway or stair hall; and we note the same highly colored and figured tile in details such as room bases, trim around openings, window sills, radiator and ventilating grilles, decorative panels in stucco walls, inserts in walls, mantel hearths and facings, and in garden details such as curb of pools and wells, and in fountains, steps and elsewhere. In northern and more temperate lands most of these uses of tile are possible, except that one may not find tile so desirable in living rooms and dining rooms or for flooring in those rooms or in bedrooms and halls. In northern houses, we are more accustomed to seek the warmth and coziness of fabrics and of wood in floors, on walls and in furniture. Even in this case, however, we should not overlook the fact that a tile floor—composed of the warm harmonious mixture of heather colors, or subdued reds and straw hues—often adds warmth and interest as well as good wearing qualities, to an entrance vestibule, an entrance hall, a stair hall or passageway or a loggia or sun room. In these cases also, a tile wall base, made of the same subdued dull or semi-glazed tile or a low wainscot or trim around openings or, as an effective detail, tile window sills, may add needed interest and richness. In designing a tile wall or floor surface the effect of the cement joint is important. It adds a harmonizing note of neutral color running through the tile field in a pattern, similar to the leading in stained glass windows. The width of the cement joint and its color and frequency should be carefully taken into account in the design. This kind of tile comes in a variety of shapes and sizes—squares, rectangles, hexagons, etc.—and it may be laid in a quiet pattern, sometimes relieved with inserts of tile of a brighter color and higher glaze. There is available a fine range of tile figures and patterns. Sometimes, also, the tile field in a floor may be en-

(Continued on page 124)

Tiled floor in the sun room of the home of Mr. Nathan S. Jonas. Mann and MacNeille, architects. An interesting feature is the radiator grill which is of embossed faience tile in rich colors

A kitchen all enamel and tiles from floor to ceiling. Max Maltzman, architect

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Decorative Use of Tiles In Modern Homes

(Continued from page 122)

An all tiled bathroom in a rich variety of colors with inset decorated tub matching upper walls. Courtesy American Encaustic Tiling Co.

hanced with a marble border and base along the walls.

Another point to remember is that, even in rooms of a restrained, sober design, such as a Georgian or medieval room with wood floor and wood paneled walls, a bit of tile may be just the thing needed to add an accent and relief of color, and to prevent the room from being too dull. The fine old rooms of Europe that are finished in wood have a great deal of color in them. This is provided by the paintings and their richly gilded frames, by tapestries and other fabrics, by ceramics, leather-bound decorated books, bronzes, marble mantels, hearths and facings, brass ware, armor and countless other details. I have even seen cases where the wood itself was touched up with bright colors and gilt here and there, in a carved coat of arms, a boss or a cartouche. But in this country we often do not put enough color in such rooms. These colorful decorations are either too difficult or too expensive in some cases to obtain and as a result the rooms may appear dull and heavy. Or else we exaggerate the color in the fabrics and in the furniture covering and the hangings.

Tiled floor in the hallway of the house of Mrs. Richard B. Fudger gives rich effect. Roland E. Coates, architect

The last in the list of opportunities for the use of tile lies in those parts of the house which are peculiarly modern, the result of twentieth-century customs of living. I refer to the sun room, or conservatory as it used to be called, to the bathroom and to the kitchen and its appurtenances. In the sun room, tile, either subdued or rich in color, may supply the needed touch of interest or contrast or gayety. The same is equally true of the bathroom, for we are getting away, I think, from the queer notion that a bathroom should resemble the operating room in a hospital. Now that the plumbers are at last becoming aesthetic with their delicate apple-green sinks, robin's egg blue tubs, black and silver lavatories, and crowning touch—waterproof shower curtains in ravishing color patterns, we must perforce meet these fine gentlemen on the same high plane of delicacy and social usage that they are accustomed to. Specially, we have got to do something about the tile. That should be easy, however, and there is no reason why a bathroom should not delight with beautiful tile, subdued or gay, on floor and wall and around tub and shower curtain, on window sill and ra-

(Continued on page 144)

Master's bath in the Stanley Residence at San Marino, California. R. H. Lewis, Architect

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The Carlyle Hunting Table pictured above is made of pollard oak from England, with curly grain and knotted burls; rich toned walnut and quaint inlays of holly, ebony, boxwood and amaranth. It has been chip-carved according to Norman custom; and bears exquisitely fashioned pulls, with a rich patina. Made by the Danersk colony of Scotch and English cabinet-makers, it exemplifies the skilled craftsmanship and traditional design for which Danersk furniture is prized. Come and see this interesting piece together with many friendly groups for every room in the house.

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Classic Spirit in Our Country Homes

(Continued from page 108)

me because of the extraordinary pains which Delano and Aldrich take with details. I asked him to explain further.

"The detail comes naturally from the architecture. Otherwise it is mere efflorescence or worse. Of course, one should take pains with details, for that is the only way to give them distinction and individuality. Both Mr. Delano and I spend much time in the draughting room on details. We like it. Otherwise an architect's office becomes a factory. Charles Platt, as you know, is noted for his attention to details. The process is expensive, but, as Carrere used to say when we were young men in his office: 'If you want to make money, go down to Wall Street. Don't stay in architecture.'"

"One thing more, if you please, Mr. Aldrich," I said. "What is your idea of the relationship of the architect to the landscape designer and the decorator in the design of a house?"

"We believe that the architect should be in control if the design is to be a success. Of course the architect cannot give the time and energy to be an expert furniture man or upholsterer or a horticulturist. But one cannot turn over a bare room for someone else to do. The architect should be consulted. The architect has designed the room when he has designed its shell, and he can't help having some sense of what the finished room should be—its decoration and tones of color, the character of its walls, floors, and ceiling. Also, he understands the client's individuality. He should not buy the things for the room, but he should be consulted as to the design, the colors and the character of furniture and decorations." At this point I think it well to interpolate the observation that when Mr. Aldrich says *consulted,* it means that the advice given should be *closely followed.*

"One thing, however, we are particular about doing ourselves. We always design the lighting fixtures completely in the draughting room." He then showed me a number of unusually fine lighting fixtures in the various rooms of the office, each one individual and yet so distinctly Delano and Aldrich that one knew that it could not possibly have been bought ready-made anywhere. Each was designed to complete a particular interior.

"It is the same case with the landscape work," continued Mr. Aldrich. "We don't know horticulture, but we do know what a border is, its width and where it should stop. And the architect should decide the location of the house on the estate. Thus we keep our hand on both the interior decoration and on the landscape gardening."

"Mr. Aldrich," I said, "You have made it clear that the architecture of country houses is one art—that it is the same for the smaller houses as well as the very largest ones."

"Yes," he replied. "Our endeavor has always been to design buildings which should be as good-looking as we can make them and which should express frankly their uses and the needs of our clients. We try to keep foremost our sense of beauty and fitness. But there are two things which we are *not* interested in seeking for themselves alone;—these are picturesqueness and novelty."

Richly paneled living room in the Park Avenue home of Harold I. Pratt

EDITOR'S NOTE: Progress in country house architecture in the last thrity years has been one of the extraordinary features of the marvelous aesthetic Renaissance in America, which has spread through all walks of American life and industry. Ralph Adams Cram says: "I have frequently had occasion to comment on the astounding development of American architecture during the past quarter-century, a progress that has put it far to the front of all competitors. It is indeed a phenomenal occurrence and one that hardly explains itself. . . . The only parallel I know is that incredible fifty years in the France of the Middle Ages during which Gothic was conceived, born and brought to maturity." Among the leading architects who will contribute to this series are: Grosvenor Atterbury, William Lawrence Bottomly, Roger Bullard, Geo. Washington Smith, Julius Gregory, Frank J. Forster, Mellor and Meigs, Edmund B. Gilchrist, Gordon B. Kaufman, Dwight James Baum, Reginald Johnson, William Dominick, Lewis Bowman, and Addison Mizner. Others will follow.

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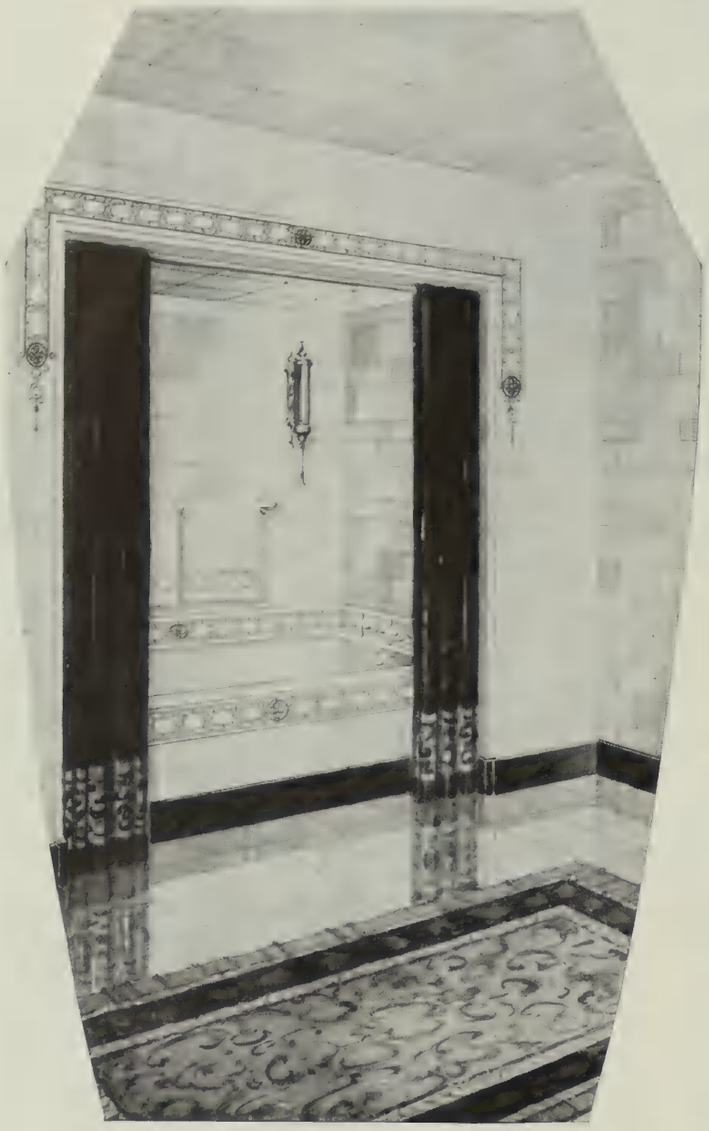

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The Battle of the Styles in Furniture

(Continued from page 87)

it is a simple one. There were not enough "Mission" people—that is, there were not enough people who found themselves happy in the thought of spending the rest of their lives in the atmosphere of fumed oak, leather, and colored burlap. The style was not sufficiently flexible; it lacked, for instance, adaptability to graciousness. The most beautiful Mission interior ever created—and there were many—could not even suggest the associations that are expressed in a charming Georgian dining room, with fine mahogany, with beautiful silver and perhaps, the mellow background of an antiqued landscape wall-paper and delicate ivory wood-work. Mission, from its inherent nature, was not a style of nuances of expression. It failed to create many types of room that people wanted, and one by one its followers deserted it.

Furniture and interior decoration are not different from other things in that the human equation will always defeat the theory, even when you accept all the premises of the theory. And no type of furniture of interior decoration can afford to be inflexible—it must be capable of expressing tastes as varied as human individuals are varied. Which is why the probable place of Style Moderne may come to be simply another style (if it survives)—a style which will be chosen and developed if, and only if, it expresses the esthetic convictions, or even the whims, of the chosen.

As to the premises of the present Style Moderne—they often seem to me a little vague. There is, of course, the great negative premise, that all precedent must be discarded. This may prove, perhaps more daring than it is intelligent, because it does not distinguish between good and bad precedent any more than it distinguishes between good and bad innovations. Experience, logic, ordinary common sense refuse to support the dictum that anything old is bad, and that anything new is good.

For all that various modern designers strive for originality in their design, the new furniture is generically all of a kind. It is all of a kind, that is, when it comes to creating an interior. And no combination of modern furniture and backgrounds could even remotely express, for instance, an old Jacobean library, with rich oak panelling, and the deeply restful furniture of the period. Anyone must grant this, and I hope there are many who will refuse to agree that we should not want to have a Jacobean room.

The lady of 1897 could not have a Mission boudoir—or, at least, she had to choose between giving up her adherence to Mission or her wish to have a boudoir. Today she has a style—this modern—peculiarly adapted to the boudoir, but that same style is no use to her at all, if she has set her heart on having a Jacobean library.

The answer to it all is, as I feel quite sure ten years will prove, that no one style, from the human angle of interior decoration, can possibly serve every purpose. Nothing can be that adaptable. If there were a style that would do as well for the boudoir or the library, in any type of house, it would be a neutral sort of style, devoid of character or interest. It would have to be, decoratively, a sort of lowest common denominator, and, from the necessities of its various applications, very low indeed.

The thought of types of house at once gives another hint of the difficulties that must be faced by any style of furniture or interior decoration that presupposes uniformity. It must presuppose, at the same time, a universal type of house. So long as there are people who want English, Italian, Spanish, French or Georgian or Colonial houses there will be people who will want the correct historic furniture for those houses. Our Style Moderne goes well enough in a penthouse apartment, or in most apartments, which are, in effect, detached cubicles with no style implications. Anything would do, and I would be the last person to deny that the modern manner is the best possible expression of the modern apartment.

Even here, though, the personal equation gets in its deadly work, for if I were to live in a penthouse apartment in the most modern of new apartment buildings, and admitting that here, if anywhere, one might well indulge modernism to the limit, I should still be so nostalgic for the dream of a quiet countryhouse and its implications of the leisurely life of another age that I would be at great pains to use every device of interior decoration to create illusions to contrive such an effect.

What all this means to people who are interested in furniture—which includes those who design, make, sell, recommend or buy furniture is just this:

Let us, for the present, accept the Style Moderne at its face value as another style, remembering that it will not serve every purpose any more than any other style can serve every purpose and remembering, too, that our age, if it isn't anything else, is eclectic. Let us demand, as we would if we were examining Chippendale or Phyfe, that this modern furniture be good *of its kind,* that it be as well designed, within its scheme. We should not demand either more or less nor should we excuse a lot of inherently poor and meaningless design because it is "so new".

Let us pray that the impact of modernism on the makers of furniture will not for one moment disconcert the makers of the finely stylized historic reproductions and adaptations which have reached such a high state of fineness in every respect in which furniture can be fine. There are certainly cabinet-makers—everyone knows who they are—who have brought this kind of production to a stage very near perfection. It would be deplorable if a style whim of a later period, some time proved transient, were to interrupt the production of furniture we know to be lastingly fine.

When L'Art Nouveau and Mission made their bids as panacea styles, we couldn't lose. They were being offered in place of stuff that we had just come to know was quite bad. Today the story is a little different. We are in a position to lose more than we gain if we do not, individually and collectively, cultivate the highest type of esthetic intelligence toward all art.

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Broadway To Date: Curtain!—1929—'30

(Continued from page 92)

"The First Mrs. Fraser," with the delightful Grace George; the multitudinous and versatile Jane Cowl will appear in "Jenny," which sounds like something up-to-dateish; vivid and statuesque Chrystal Herne will be seen in "The Forcing Bed," a blushful title, lads; Eva Le Gallienne in her Civic Repertory Theatre announces that she will do Juliet. Has she the Juliet temperament? From Hedda to Juliet! Miss Le Gallienne was always bold. The Repertory will also produce Tchekov's "Sea Gull"—a beautiful play—and another play by the nimble Quintero brothers; the dynamic Mrs. Fiske will be seen in "The Mixed Jury;" Alexander Moissi, he of the marvellous voice, will do "Hamlet" in English—which sets me agog with expectancy—and some fear.

William Faversham, dynamic and vivid, will come into New York with a comedy, "Her Friend the King," which has a "Prisoner of Zenda" sound; Walter Hampden will take a vacation for a while from "Cyrano de Bergerac" and will be seen in plays by Benavente and Tchekov; Charles Hopkins' big announcement is Pirandello's "Lazzaro," all about a devout Italian who came "back from the dead," which sounds puzzling; Gilbert Miller promises us many plays from Over There, among them a new one by the author of "Journey's End," and a play for the enchanting Katherine Cornell.

The Theatre Guild will put on Shaw's new talkie, "The Applecart," which will probably bore us all stiff. What the old man needs is a barrel of ale and a ton of roast beef. The Guild has also plays by Romain Rolland, Werfel, Turgenev, Paul Green and S. N. Behrman—quite a gallery! Let's hope! Don Marquis may get his "The Dark Hours" produced, a play of the Christ which reads superbly. Other busy bees are Elmer Rice, Lulu Vollmer and George Kelly, who gave us a genuine contribution in "Craig's Wife."

And at last the Provincetowners are coming uptown! They have leased the Garrick and will get away to Michael's Gold "Fiesta," which was prohibited in the pre-mediæval city of Boston, if you remember. What a bad conscience the Old Town must have!

The Provincetowners, who have fought a terrific up-and-down-hill battle for fourteen years under the uncompromising leadership of Eleanor Fitzgerald, will also produce "Winter Bound," by Thomas Dickinson; a play by Paul Green, and (I hear it whispered) under the baton of Percy Mackaye, whose epic, "The Gobbler of God," has caused some stir, a real American Ballet may be seen at its new home. For seven years the Provincetown Theatre was under the direction of George Cram Cook. It gave to the world Eugene O'Neill. That alone ought to plaster it all over with immortality. It has been the experimental theatre *par excellence*. It even yanked the Pulitzer prize out of the theatrical pudding one season with "In Abraham's Bosom." It will have no stars, but will develop talent; and the fittest will survive at the Garrick: the correct idea, it seems to me.

Au lever du rideau:

"IT'S A WISE CHILD."

It's a wise playwright that knows its own Papa Belasco. If playwrights could choose their male parent they would all, no doubt, name Lucky King David. Consider the years of Mr. Belasco and then count up his successes, and you will find that among all the New York producers he is Abou ben Adhem, leading all the rest by some miles. Consider him not also as a lily of the field that hath neither toiled nor spun, for Belasco's success has not been just luck, but is the product of a native shrewdness that knows precisely what the public wants, how it wants it dressed up and just how much hokum and solid bourgeois art it will swallow in any given year.

Mr. Belasco begins the Broadway season this year with a smashing hit that will probably run until wine and beer come back. After no doubt duly repenting over the grotesque and almost imbecile "Mima," he got to work on the production of Laurence E. Johnson's comedy, "It's a Wise Child." Mr. Johnson has seized upon the ultra-modern notion that to be born is a joke and that motherhood is now uproariously funny, a mere interlude between love affairs, something of little more importance than shaking a cocktail. Be nonchalant and accouch a baby!

Mr. Belasco could no doubt recall some plays he has produced wherein he had the baby and mamma-without-a-marriage-certificate hustled out into his paper snow-storm by a Just Father with a basso-bluffo voice. But today it is the fashion to make-believe (mark you, *make believe*) that we laugh at all these things—birth, death, motherhood and virginity. As a matter of fact, life was never so tragic; and it is just because it is so that the audiences go into spasms of laughter (this includes myself) over the fact that Joyce Stanton in order to get rid of the elderly village banker to whom she is engaged tells him calmly and with a beautiful lying smile that she is with child. Of course, he starts to run like a hare, his soul being shocked to its last hypocritical fibre.

Now the question arises in the family (and here the comedy has a familiar ring): Who is the father? A lawyer, a cousin-in-law—in fact, all the males lying around except Cool Kelley, the iceman, whose girl, the family cook, has bootlegged a baby on him—even a policeman are suspect. Complication breeds complication, as we say in the Portuguese, the dialogue glitters, Belasco's casting and directing are perfect, and the actors and actresses are one hundred per cent vivid character creators. All these people are recognizable down to their least motion. Helen Lowell, Olga Krolow, Leila Bennett, George Walcott, Humphry Bogart, Mildred McCoy (the *Joyce*), Minor Watson, Harlan Briggs (an extra blue-ribbon for him), Sydney Toler (as *Cool Kelly* uproariously funny) and Porter Hall (another blue ribboner)—these are the persons who will keep Forty-fourth street in shouts of laughter when many other plays are wrapped in asbestos. "It's a Wise Child" is not merely just another comedy; it is also keenly satiric in many spots.

"NOW-A-DAYS."

The author of this comic melodrama, Arthur F. Brash, calls it "an American drama," but why it is uniquely American I do not know unless it concerns the murder of a bootlegger. Mr. Brash's idea was no doubt to read us a lecture on the way things are going nowadays with our college

(Continued on page 132)

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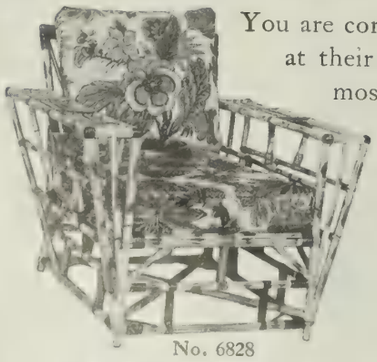

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Broadway To Date: Curtain!—1929—'30

(Continued from page 130)

youth and the dear flapper near-intellectuals who hang around them, on them, and in this case go down and out with them. Three wisecrackers of the high-high skirt sex lay a wager they can "make" a handsome college boy, who is an Apollo Belvedere and an athletic Adonis all rolled into one when he is sober, but when he takes to drink is a double-fisted slugger. This all leads to a shady boarding-house, where the Bad Blonde who wagered she could "make" him gets him entangled with a drunken bootlegger, whom she kills when he is about to shoot her drunken Adonis, and finally takes cyanide of potassium in the third act when the police are closing around her. These are all high-toned people, mark you, which shows what—dear me!—goes on nowadays. The play for all its crudities and blaring vividness is not without a gripping power if you like thrills and not without a great many titters if you like your wisecracks à la flapper.

Mildred McCoy playing at Belasco Theatre in "It's a Wise Child"

MR. ANDERSON'S ALMANAC.

Murray Anderson is first of all always a pictorial artist. His reviews depend more on backgrounds than on foregrounds. In his new "revusical comedy," "Murray Anderson's Almanac," put together by Rube Goldberg, Noel Coward, Wynn and a raft of others, there is a back scene of New York which gives one a better idea of the colossal nightmare that surrounds us and engulfs us than anything I have ever seen on the stage. The note of the review is historical. It is 1880 as well as 1930, with Trixie Friganza doing some of her work of thirty years back for the modern flapper generation. There is much that is laughable in the sketches, though the dancing is nothing to shout about. But it contains something undefinable that one does not find in any other review, something different and individual—and that is the peculiar artistry of Mr. Anderson himself. A magnificent interlude was a rendering of Oscar Wilde's "The Young King" as a full-length short play to the reading of George Christie—again the Anderson touch, just a little too exquisite for Broadway, although it got a good round of applause.

TWO LONG-RUN HITS.

This chronicle would not be complete without paying some attention to Sheriff's "Journey's End" and John Drinkwater's "Bird in Hand," both of which plays came for a long run after we had closed our last winter's reviews. "Journey's End" depends entirely on the character work of the perfect actors gathered in a front-line dug-out, with one villain, the Shell. In no war play have the drama, the humor, the pathos and the nonchalance of men bound by an ideal of Duty and Fidelity been so beautifully revealed. The background of the matter is that war is a fatality, something beyond the individual. What I saw in this play is Man caught in a trap. It is beyond criticism.

"Bird in Hand" is Drinkwater in a light, satiric mood. Laid in an old English tavern with an old-fashioned, sexually speaking, father, and a modern daughter, with a background of curious come-and-go lodgers, it provides an evening of rippling merriment. Impeccably cast, with Herbert Lomas as the father, Frank Petley as a pompous city man and Ivor Bernard as a travelling sardine salesman as the high spots. Flavor and tang of old ale-loving England—it satisfies as a light mental luncheon.

FREDDY.

Believe it or not, there *are* Freddies in the world: quaint, whole-souled, unsophisticated, stammering Josephs who race away helter-skelter from the amorous onslaughts of the modern female, and by stumbling around finally pick out a real peach of a girl in somebody else's basket, the peach and the basket in this instance being the actress sweetheart of his friend, whose wife is the Mrs. Potiphar who is after the body and soul of Freddy, played with delightful naïveté and boobishness by Raymond Walburn. The play, an innocent enough comedy which delights while it does not inebriate, is by C. Stafford Dickens. The two female parts are done by Vera Neilson as the actress and Beatrice Terry as the up-to-date wife. "Freddy" is a comedy hit and I gently tinkled with quiet amusement while I looked upon it.

CIVIC REP'S NEW SYSTEM

The Civic Repertory will discontinue the Student Group which it has conducted for the past three seasons, and in its place will create an Apprentice Group limited to twenty-five members between the ages of fifteen and twenty-five years.

The outstanding feature of the New Apprentice Group is that membership in it will be free, whereas tuition was charged for membership in the Student Group. Except for informal courses in fencing and dancing, the work of the new Apprentice Group will consist in close association with and observation of the regular activities of the permanent company, such as attendance at rehearsals and participation in the ensemble of the larger productions. Furthermore, with the assistance of some of the younger members of the permanent company, the Apprentice Group will choose plays, rehearse them, and present them before an audience of the older members of the company and invited guests. A series of informal talks and conferences will also be given in the course of the year by the leading members of the company and the heads of the theatre's different departments, in order to give these young people a clear idea of the responsibilities and the opportunities in the profession they have chosen.

Helen Lohmann, Vice-President of the Repertory Theatre, will take care of applicants for membership and schedule auditions for this Apprentice Group.

A LARGE Queen Anne panel = mirror, framed in mahogany and gilt. The panel design above the mirror is carried out with vigor, yet the contrasting flower colors are extremely delicate. The entire piece measures 54" in height, and is 58" in width.

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Among the New Books

(Continued from page 93)

tion of a mind seeking and finding a reasonable philosophy of life in this chaos. Wilson in his earlier plays and stories was affected by this confusion. He was torn by conflicting emotions. He could see no clear way out. The progress of the machine age terrified him; the culture of jazz conflicted violently with his classical tastes and education; the desire to escape from life by retreating to an ivory tower fought with his desire to participate in the exciting, vulgar, live-for-the-moment life he found about him; he was undecided as to which mode of life to give his allegiance, that of the old aristocratic tradition or that of the revolutionists eager to bring about a new social order. And he has dramatized this struggle. In doing so he has made a synthesis of the finest elements and aspects of these conflicting forces; and so has adjusted himself to them.

Maristan Chapman. Her new novel, "Homeplace," is written in the vocabulary of the mountaineer. Published by The Viking Press

Four distinct influences are experienced by the hero of *I Thought of Daisy,* and each one is a person embodying different points of view and different modes of life. One is a poetess whose genius forces her to live at white heat and whose æsthetic morality transcends her personal morality: men seek to warm their hands at the flame of her energy, an energy which she is too impersonal to conserve. Another is a novelist who dedicates his life to the proletarian and who has an uncompromising mission to seek justice for the underdog, a mission that makes him an enemy of the privileged class from which he comes. Another is a professor of philosophy who is enjoying the fruits of leisure for meditation and research in a great university—a leisure provided by the privileged class whom the revolutionary novelist would destroy, and who teaches the hero to see his fellow-beings in a sympathetic light, as all participants in the same effort to survive, and as all possessing qualities which would respond to leadership. Lastly there is Daisy, a slangy girl from the chorus whom the circumstances of life had treated badly and who retained a great zest for living; she was beauty—pathetic, ecstatic, humorous, gay—and tired and revitalizing loveliness embodied.

The hero of the novel scarcely exists save as a state of mind; but the four characters are admirably drawn, the novelist and Daisy especially. The poetess hardly comes to life and the weakest passages in the book are those in the first chapter when Wilson attempts to render into prose the girl's poetry, the weakest passages and the dullest. Since the book is a novel of ideas, the casual novel reader may find the first chapter and the chapter dealing with the ideas of Professor Grossbeake rather heavy going; but there is so much wit and liveliness in the chapters dealing with the novelist and Daisy and so much drama in the scenes in Greenwich Village parties that I believe that even the casual novel reader will find the book entertaining. For the more thoughtful reader, I recommend it as probably the healthiest novel that has come from the younger generation. It is a novel inspiring a new hope.

ELLEN GLASGOW'S MOST BRILLIANT NEW NOVEL

Ellen Glasgow's *They Stoop to Folly* remains in my mind as the outstanding novel on the late summer and fall lists. My readers here undoubtedly are already familiar with it; but to any who are not I will say that it is Miss Glasgow's masterpiece to date and she is, I believe, a really great novelist. It is a story of the different consequences of seduction through three generations, from the 'Seventies to the present time, and as such is a history of moral attitudes, presented with great wit and marvellous insight.

WHY DOES IT SEEM DULL?

There is something sound and solid in the work of Susan Ertz and in her novel, *The Galaxy,* we have a study of masculine dominance of a British household in the Victorian era and slightly beyond. The story presents the father-as-God idea, beloved to the Freudians, in its most terrible form, only in this case, the father has the Jehovah complex himself. Because he holds that all household discipline must rest in his authority and because he holds the purse-strings, he rules his wife and children with tyranny and arrogance, suffering no dispute of even his opinions. Because his daughter does not leave it to him to pick the man she is to marry, he turns her out; because his intelligent son questions his self-righteousness, he casts him out without a penny. Such treatment leaves its impress upon the boy and girl and this impress is delineated by Miss Ertz with dramatic strength.

ARE YOU FOR WILL CUPPY?

Either you are a Will Cuppy fan or you aren't. You either think he is the funniest, subtlest, most original, cleverest humorist we have, or you simply can't read him. I am in the first class; some of my best friends, who otherwise appear intelligent, can't see him for dust. His humor is not broad. It does not depend on funny spelling, or the quick juxtaposition of incongruous ideas; it is not farcical or slapstick buffoonery: it is the humor of a skeptical and inquiring mind which plays upon the commonplace clichés of life with a sort of "Is that really true or otherwise?" attitude of polite inquiry. Cuppy's first book, *How to Be a Hermit,* has just been published. It is full of household hints, recipes and other

(Continued on page 136)

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Among the New Books

(Continued from page 134)

bits of helpful knowledge and wisdom of great use to lonely people.

Herbert Gorman writes, I am pained to say, the sloppiest English I ever encountered. He uses long words without knowing their meaning, writing apparently by ear, for he is a poet and his prose passages often sound as if they might sound well aloud by a soulful elocutionist, and his syntax is sometimes something terrible. Like Dreiser and Balzac, his sentences, taking them one by one, will not bear critical inspection; and he indulges at times in a Hugoesque eloquence which sounds mighty like bombast and, I think, is. But when you have read a whole book of his you have forgotten how wretchedly he writes. In *The Incredible Marquis* he has written a biography of Alexander Dumas which catches much of the glamor and gusto of *The Three Musketeers*. It is romantic biography, documented with great patience and research; it has a martial and cavalier quality, and it relates the history of a fantastic life, the life of a man with the mind of a boy who takes a wooden sword and slays a half-hundred enemies and is afraid to creep upstairs to bed at night, a man with a colorful imagination and utterly incapable of any sense of reality, a great talent who is also a great baby. The book is too long by half, but those who remember D'Artagnan and his fellows will want to read it. Gorman has uncovered the sources of Dumas' tales and shown his methods of work, besides having traced his background and presented his career.

SOUTHERN MOUNTAINEERS IN FICTION

Maristan Chapman's *Homeplace* I like better than her *The Happy Mountain*. Like her first novel it is a story of Southern mountaineers written with a vocabulary and accent to correspond with the rich and beautiful language of the mountaineers. The story is that of a mountain boy who was in love but never could get enough money or goods ahead, enough security to offer a wife. He achieves a home at last, but not until he has endured many trials of mountain life. Meanwhile small farmers cultivating patches on the mountainsides, moonshiners, and their families move in and out of the story, talking their quaint and poetic speech—a speech surviving from Elizabethan and even Chaucerian times.

Ex-Wife, Anonymous, I found extremely interesting, as the portrayal of a tragedy in the life of a courageous and talented woman and as a moral document. It is a story of a woman's attempt to embrace the doctrines of the Emancipated Woman, in love as in business, an attempt which ran upon the rocks because of masculine resistance to the last right of freedom asked by these women, the freedom to regard fidelity as lightly as do most males.

Under Cover

A Gay and Caustic Review of the Latest Books

By BENJAMIN DeCASSERES

EVOLUTION OF ART. *By Ruth de Rochemont. Illustrated. (The Macmillan Company.)*

Without any attempt to be "literary", to announce any "new ideas", or to influence her reader one way or the other as to "schools", Ruth de Rochemont has produced a fascinating, solid and scholarly work on the great painters of the Renaissance, the sculptors of Egypt, Greece and the moderns, the painters of the modern world and also an exposition in two chapters on prints.

The author thus traces the development of the great movements in art and sets forth the distinctive characteristics of each of its great periods, treating art as a living thing that has grown with the race and must continue to grow. Her aim is to furnish a substantial background into which the reader may fit the gleanings of his own search for beauty, while offering the moderate amount of guidance that will stimulate that search. The result is a book quite out of the ordinary and contagious in its enthusiam for beauty.

ISADORA DUNCAN'S RUSSIAN DAYS AND HER LAST YEARS IN FRANCE. *By Irma Duncan and Allan Ross Macdougall. Illustrated. (Covici-Friede.)*

This begins where Isadora's autobiography—one of the greatest ever written—leaves off, in July, 1921, when she set sail for Russia. Nothing can, of course, equal for me the fascination of "My Life," but this book kept me up nearly a whole night. Here are both bright and terrible pictures of Isadora's experiences in Russia, the almost unbelievable romance with the alcoholic and demonized Russian poet, Essenine, whom she married. Then we are in America again, where she got into trouble in Boston because she waved the red flag (how fearlessly Isadora always handed it back to our laphog patriots and Babbitts!). Then back to Paris—starvation, debts and the bohemianism that she always loved and, finally, Nice and the tragic end. All this is told vividly with many of Isadora's letters interspersed. These letters are perfect mirrors of the spontaneous nature of this superwoman, a combination of mother, sweetheart, artist, bohemian, revolutionist, visionary, egoist, altruist and sublime irresponsibility such as the world had never seen before united in a woman. If I have any prophetic gift, I prophesy that hundreds—even thousands—of books will be written about this erotic woman, one of the most important being "Isadora Duncan's Russian Days."

METROPOLITAN MUSEUM STUDIES. *Vol. I, Part I. Published by the Metropolitan Museum of Art.*

The first issue of a new periodical which will appear semi-annually and which is to be devoted to articles of scholarly character on important works of art in the Museum. For all those interested in our great Museum.

(Continued on page 144)

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"The lessons are certainly fascinating. I look forward to the next with great enthusiasm. I must confess, the course is much more than I had anticipated, so thorough and detailed."

"I am taking this opportunity to express my appreciation of the splendid course in interior decoration which you have prepared and which I have just completed. It more than fulfilled my expectations and you deserve the highest praise for the conscientious way in which you conduct it from beginning to end."

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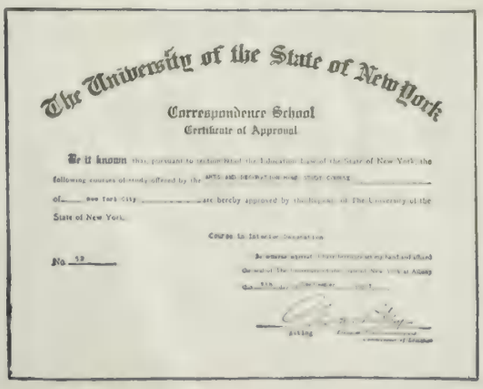

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A New England Group in Oak

Among the antique treasures in the Bolles Collection in the American Wing of the Metropolitan, is a lovely chest of drawers, made by the craftsmen of Hartford County, Connecticut, late in the 17th century. Charlotte cabinetmakers have found in this chest the inspiration for a group of bedroom furniture in solid oak, which is imbued with the Colonial spirit, and which is notable for details of carving faithfully reproduced from originals. Lovers of Colonial furniture will find much of interest in this collection.

The historic furniture made by Charlotte craftsmen includes several Colonial and Early American groups for the bedroom, a number of English periods, and the French provincial, also many reproductions and adaptations of individual chairs, tables, desks and other pieces for the living room. Cherry, pine, maple, beech, oak, mahogany and walnut are all used, and the furniture is distinguished by fine hand workmanship and close attention to historic details.

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Building and Equipping Your Home

(Continued from page 100)

Residence of Mr. James A. Short at Philadelphia, with herring-bone pattern oak floor, carved oak stair detail and profusely figured waxed paneling. Wm. L. Pritchett, architect. Courtesy Ritter Lumber Co.

curly or bird's-eye grain.

Birch, which makes beautiful panels because of its fine grain, its uniform slightly reddish color and its resistance to abrasive knocks. Superior results can be obtained with the curly and "changeable silk" textures obtained in specially selected stock.

Walnut, because of its color, ranging from a light tone to chocolate brown, most beautiful when finished "natural" but capable of being stained or bleached to accord with any color-scheme. Walnut offers an extraordinary variety of figure-patterns, of which the chief are stripes obtained by quarter-sawing, waves and ripples produced by rotary-cutting, the high degree of mottling known as "stump figure," the peacock-tail pattern that comes from the burl, "fiddleback walnut" derived from trees with rare wavy grain, and matched figures obtained by skillfully putting together pieces from the same log. Here, as in the case of floors, low-grade lumber will produce beautiful results if it is handled sympathetically.

American gumwood, known abroad as "hazelwood" or "satin walnut." Red gum, which is all heartwood, is preferable. The quarter-sawed grade is much more beautiful than the lumber produced by plain sawing; it has a ribbon-grain and a reddish-brown color which are most attractive when "natural-finished," but mahogany and other stains frequently are applied to this species. The purchaser should see that the material is thoroughly seasoned and kiln-dried before accepting it to use for building purposes.

PHOTO BY TEBBS & KNELL

Oak wall panels complete the dignified elegance of this living room of Italian influence, with but little other decoration. Courtesy Hardwood Manufacturers Institute

These are the hardwoods most frequently used for plywood paneling that is to be stained, waxed or "antiqued." They also are chief among the solid panels, though chestnut is selected occasionally and cherry, still more seldom. However, the

(Continued on page 140)

Strips as well as parquetry-blocks and planks of oak are now chemically treated to prevent moisture absorption, with its consequent shrinking, warping and buckling. Courtesy of The Long-Bell Lumber Co.

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For Over Fifty Years Lindsborg Has Presented Handel's "Messiah" Each Spring, with Such Singers as Fremstad, Schumann-Heink and Spaulding

THE little town of Lindsborg, Kansas, seat of Bethany college, boasts an organization as unique in its way as is the organization of the Passion Players. For the past fifty years the Lindsborg community has presented Handel's "Messiah" three times during Holy Week; once on Palm Sunday, once on Good Friday, and the third time on Easter Sunday. During the other afternoons and evenings of the week other concerts are given which include programs by world-famous musicians.

Lindsborg was settled more than half a century ago by a group of music loving Scandinavians, and it became an institution with them to present Handel's great oratorio during the Easter season. When Bethany college was established it was built up more for musical and religious training than for more purely academic subjects, and although a B. A. degree is granted for work done, music is the course that is most stressed. Every entering student must submit to a vocal test, and if he measures up to the standards of Hagbard Brase, for the past dozen years conductor of the "Messiah," he must sing in the chorus or leave school. There is no middle path. The chorus numbers more than 500 voices, and it is augmented by the Bethany Symphony orchestra under the direction of Hjalmar Wetterstrom. Soloists for the oratorio are brought from all over the country. Different years have seen Olive Fremstad, Alice Nielsen, Schumann-Heink, Johanna Gadski, Reinald Werrenrath, Albert Spaulding, as solo artists.

This music festival is a pioneer of the great Southwest, and it is unique because it was born amid the hardships incident to pioneer life on the western plains, far from the centers of wealth and leisure which are usually the homes of musical activities. Year after year those who are oldest in this service of song are moved to more and more prominent seats in the chorus, for in this yearly musical offering college students and townsfolk alike participate. Mrs. C. A. Swensson, widow of Dr. Swensson, one of Bethany's earliest presidents, directed the first chorus, and she still sings in the soprano section.

The singing of this oratorio year after year is not for the passing enjoyment of strangers, nor for financial gain. It is a song of faith, that, born of the deep religious devotion of the settlers who came to the Smoky River Valley in the early 70's of the last century, has been the keynote of the secret of Lindsborg's "Messiah".

The program is given in an auditorium as stark and bare as the bleak mountains of the northland. Plain pine benches with a board across the top in lieu of a back, bare floors, walls painted gray and white, greet the eye, and offer little of aesthetic beauty or of physical comfort. Entering the building, one wonders why one came. And then the first chorus begins: "And the glory of the Lord shall be revealed".

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Building and Equipping Your Home

(Continued from page 138)

latter can be obtained in wider and longer pieces than walnut, for instance. It stands greater temperature-variations without warping or checking than any other hardwood. And these facts, together with its imperviousness to marring, its deep rich color and its lovely grain, make cherry an exceptionally fine lumber for interior finish-work.

Where the woodwork is to be painted, a fairly dense wood with a smooth hard surface is required. Red or sap gum, birch, basswood, magnolia and yellow poplar are the preferred species in these applications.

Doors of solid planking may be obtained in most of the species mentioned. But usually now-a-days some form of "built-up" door is used, and these give satisfaction for both interiors and exteriors. Three kinds may be given special designation:

Flush doors, with or without glass, mirrors, transoms or louvres; made of plies of birch, red or white oak, walnut, elm, chestnut, ash or imported hardwoods; with inlays of ebony, tulip, white holly, satinwood, vermillion, boxwood and other rare species.

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Doors with ventilator attachments, which can be obtained in any of the species enumerated.

Hardwoods are seldom used for doors and window frames, though perhaps the best of the latter are made of white oak because of its extreme resistance to decay, its straight close hard fibre and its ability to stand abrasive wear.

Now if we discuss briefly "interior trim," our survey of the fields of hardwood-usage will be complete. Of course, most of the species we have mentioned can be used for mouldings, baseboards, stair rails and treads, and architraves; but the ones usually preferred are walnut, chestnut, ash, birch, oak and figured red gum. Where these details are to be painted or enameled, the choice usually is between birch, yellow poplar, black or sap or red gum, basswood or magnolia. In this department of building, too, an innovation has occured recently. Trim for windows and doors is prepared, cut to size so as to be ready for immediate application and finishing, and wrapped in packages for cleanliness and to eliminate waste due to marring. Sap and red gum, birch, chestnut, tupelo, poplar, basswood and various softwoods are prepared in this manner.

Now it might be well to see what imported species are employed in the present practice of interior architecture. Of the true mahoganies sometimes used in walls, the Mexican variety is most prized, the African next and the Central American next. French walnut is particularly desirable for its light tone. Tigerwood, Hungarian ash, rosewood from Brazil or India, satinwood and vermillion are available for special cases. The various ebonies are used only as inlays. English oak is perhaps the richest wood that it is practical to use in a floor. Tyrolean, Australian and Carpathian oak also are imported for this purpose, as well as Burma and Philippine teak.

But among these importations, none is so popular as Lauan wood formerly called Philippine mahogany. It has a richer color and figure than most woods used for interior details, shows a fine ribbon-grain when quarter-sawed, and adapts itself readily to oak, maple, old mahogany and walnut stains. Only the finer grades are brought to this country, yet they compete in price with domestic hardwoods. The uses of Lauan wood are numerous, including doors, flooring, ceiling, interior and exterior trim, shelving, stepping, paneling, mouldings, and many others.

Some mention has been made of the newer methods of finishing these various woods, including maple-stains. In addition, those who are concerned with interior architecture will be interested in a recently developed formula for producing an antique effect in oak. First, a stain is prepared by mixing brown aniline dye, nigrosine, walnut crystals and auer-amine brown in denatured alcohol. After this is applied, the surface is filled with a Silax and oil filler. Then two thin coats of shellac are applied in quick succession, followed by one coat of high grade spar varnish. This is rubbed with oil and pumice for a dull finish or with water and pumice for a gloss. The result is the most satisfactory antique oak finish possible.

"Sand-etching" also is done in walnut, oak and some other hardwoods. By this treatment, the softer spring-wood is blasted out with sand, leaving the harder summer-wood in relief, and producing a striated driftwood effect. In many instances, this has been done with stencils so as to make raised decoration, but more often the panel or moulding is stained and waxed after the blasting.

Wide experience has shown that paste fillers are most satisfactory for floor-finishing. Some filler is required where a wax finish is to be applied, but it is not necessary where maple, beech or birch floors are to be varnished. In the staining of either interior or exterior doors, water dyes have proved by far the most dependable. The tendency of the time is not to disguise woods by staining. But chestnut is frequently stained and finished in tones somewhat similar to those used on oak. And gray stains produce beautiful effects in some cases, ash trim being especially attractive when treated so.

One of the essentials of satisfactory results for interior woodwork of all classes is that the lumber be seasoned properly before installation. When floors are laid and trim is installed before plaster is dry, or when any lumber is exposed to inclement weather between fabrication and installation, trouble is almost sure to follow. All flooring and millwork should be seasoned properly in the first place, then protected from the weather, and finally installed at the proper time in the course of construction.

Finally, a word may be said about the supply of hardwood lumbers. Virgin supplies of the commercial species are being used up gradually, but there still is sufficient of most of them to meet the requirements of from thirty to eighty years—without considering either reforestation or natural reproduction, which promises a supply in perpetuity. Chestnut is being eradicated by a bark disease; the supply of it is certain to decline. But there still is available a large quantity of it, and it is sold at reasonable prices in all domestic markets.

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THE ART OF COUNTRY HOUSE BUILDING

A group of leading architects will give their views on Country House Architecture in a series of interviews with John Taylor Boyd, jr., which will be published in Arts & Decoration Magazine, beginning in the September issue.

PROGRESS in country house architecture in the last thirty years has been one of the extraordinary features of the marvelous æsthetic Renaissance in America, which has spread through all walks of American life and industry.

Ralph Adams Cram says: "I have frequently had occasion to comment on the astounding development of American architecture during the past quarter-century, a progress that has put it far to the front of all competitors. It is indeed a phenomenal occurrence and one that hardly explains itself. . . . The only parallel I know is that incredible fifty years in the France of the Middle Ages during which Gothic was conceived, born and brought to maturity."

Among the leading architects contributing to this series are:—

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Dwight James Baum
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EVERY type and period of architecture will be discussed. To those who intend to build a home therefore this series will be of tremendous practical value, regardless of the size of the house. The architectural beauty and authenticity of these houses can be incorporated in houses built on a smaller scale, and these articles will present to you some of the most perfect examples in existence of every style, enabling you to make a final choice without fear of future regret, and to discuss important details with your architect much more satisfactorily.

Begin the series with the first article—by H. T. Lindeberg—in the

September

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in addition to these articles covering all the arts that contribute to the creation of homes of rare beauty, comfort and charm, each issue brings to you a Paris letter, on the newest in European art, music and drama by Walter Hanks Shaw, a review of the drama by Benjamin DeCasseres, a Travel department edited by Henry Wellington Wack, and "Among the New Books," by Burton Rascoe.

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A. & D. 10-29

What Americans Are Seeing in Paris

(Continued from page 71)

Fragment of the famous Monument Mickiewicz by the great Bourdelle

epoch, which is the foundation of all contemporary decorative art. Using this new understanding of the human body, Miss Enters has invented movements which are neither dancing, pantomiming, nor acting but a combination of all three and something else besides. Evidently she felt this since the program announced her creations as "'Episodes'—compositions in form of dances." Angna Enters has created a *genre* of her own; she has done for the human body what Ruth Draper has done for the human voice and face. Realizing at once the value of Miss Enters' compositions, the Parisian audiences set their sign of approval on them as being the really American contribution to those "Galas Modernes" and kindly ignored the rest.

HAIL AND FAREWELL: L'ŒUVRE AND THE THÉÂTRE PIGALLE

The two most important events in the Parisian theatre this season were neither plays, revues, nor ballets but the closing of one historic theatre, the Maison de l'Œuvre and the inauguration of another, the Théâtre Pigalle. With the closing of the l'Œuvre an entire epoch in the theatre ended while with the opening of the Théâtre Pigalle an epoch was started.

For in that tiny theatre, off the rue de Clichy, in a court-yard, Lugné-Poë founded the workshop which presented Henrik Ibsen to a startled Paris in 1880. And there it was that Strindberg, Bernard Shaw, Maeterlinck, Singe, Claudel and Lenormand were first produced. Now that his fight is won, Lugné-Poë has closed the doors of his valiant little workshop, leaving the fight in the hands of those able successors, Dullin, Jouvet, Pitoeff and Baty.

As the l'Œuvre was symbolic of its epoch, so the magnificent Théâtre Pigalle is symbolic of the present epoch. This dream-theatre, the gift of Baron Henri de Rothchild to the city of Paris, is the most perfectly equipped theatre in the world. When the Baron decided, four years ago, that Paris should possess the first theatre in the world, he began by sending his architect, Monsieur Siclis, with his assistants, on a tour of the world to investigate theatres everywhere, old and new, in order that his theatre should begin where the others left off. During the four years that followed experts from the four corners of the globe collaborated with Siclis, installing the most perfect mechanical and electrical devices known. After forty million francs had been lavished on his dream, the Baron Henri de Rothchild, satisfied that he had realized it, turned over the theatre to his grandson, Philip de Rothchild, whose youthful vitality, he saw, was necessary to carry on the direction of the theatre.

Carrying out the modern theory that architectural beauty can only be achieved through economy of means, that ornament is superfluous when the construction follows the laws of necessity, the interior of the Théâtre Pigalle is built entirely of red mahogany, for besides giving the most sympathetic glow to the whole theatre, this wood serves as a sound board, producing the most perfect acoustics. The stage itself is an amazing achievement in mechanical invention. Or rather the stages, for there are four distinct stages which can be lowered, raised, forwarded or placed next to each other. Each stage is built with a Fortuny dome giving the most extraordinary perspectives. With the lighting installation a miracle has been worked. There is no limit to the possibilities of inventing new systems for lighting with such an installation.

Sacha Guitry has been given the honor of creating the first production which will inaugurate the Théâtre Pigalle in the autumn.

AMERICA'S FIRST BILINGUAL NOVELIST: JULIAN GREEN

For the third time in the last five years, an American youth of twenty-nine, Julian Green, is the literary sensation of Paris. With his latest novel, "Leviathan," Green has become an international figure and an international problem. What is the status of an American, born in Paris, educated in America and France, who writes novels about America in French? Being the first American to become a literary influence in a Latin country, Julian Green's position is unique. The nearest comparison is, of course, the case of Henry James in England. But after all James wrote in English for an English-speaking public. Julian Green links two different races, two different cultures.

Julian Green, whose third novel "Leviathan" is causing a sensation. His "Closed Garden" is memorable

Green's second novel, "Adrienne Mésurat" was crowned by the Académie Française in 1928 as being the best novel written in France that year. And as "Leviathan" is greatly superior, there is every reason to be-

(Continued on page 144)

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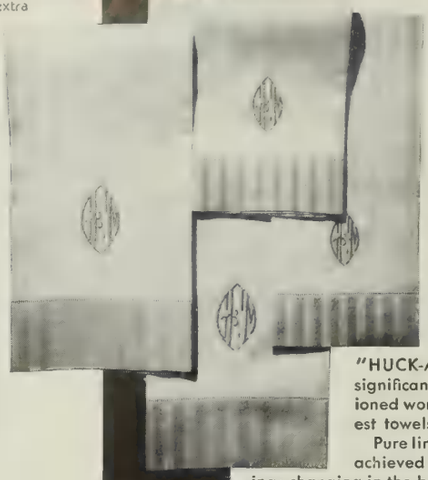

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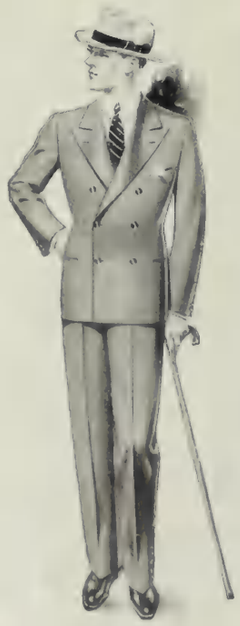

Our Representatives visit the Principal Cities in the Middle West—dates will be sent upon application.

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What Americans Are Seeing in Paris

(Continued from page 143)

lieve that it will be so honored this year. If Green keeps up this pace he will certainly land in the Académie Française as one of the forty Immortals; that is if he decides to become a naturalized Frenchman. In any case he is worth watching.

L'ENFANT TERRIBLE WRITES "LES ENFANTS TERRIBLES": COCTEAU'S LATEST

Continuing his career as the Enfant Terrible of the Parisian literary and art world, Jean Cocteau has again startled Paris with his novel, "Les Enfants Terribles". With his genius for seeing everything from a fresh point of view, Cocteau has treated the same subject that André Gide wrote about in his "Counterfeiters"—youth, giving it an entirely original interpretation. Gide analyzed the problems which confront the mass of adolescents while Cocteau has taken an exceptionally sensitive brother and sister whose individual problems interested him. Above all a poet, Jean Cocteau has treated his subject from a poet's point of view, emphasizing those qualities in his characters which are personal to them. He writes of these youths' amazing mental adventures in the purest, most classic French style, relying upon the adventures themselves to give the reader an impression of the chaos of youth.

"Les Enfants Terribles" may be Cocteau's last fling in his old role of Enfant Terrible for since the publication of this novel the Comédie-Française has announced a one-act play of his, "La Voix Humaine," for production this winter. So Jean Cocteau may be on the road to reform and perhaps will become serious at last.

Under Cover

(Continued from page 136)

DÆDALUS AND THESPIS. *The Contribution of the Ancient Dramatic Poets to Our Knowledge of the Arts and Crafts of Ancient Greece. Illustrated. By Walter Miller. Macmillan & Co.*

An unusual book which evidences years of research and study. Mr. Miller, of the University of Missouri, is saturated with a love of Greek art, and, as he says, this book is from his heart as well as his head.

The classical drama abounds not only in allusions to contemporary history and politics but in allusions to architecture and topography, to sculpture and painting, to pottery and engraving. Mr. Miller has gathered together this material and with it has filled in many a gap in the history of the constructive industries of Greece. The work presents new chapters in the history of Greek art and serves at the same time as an archaeological commentary on the dramatic poetry of Greece and Rome.

There are chapters on the architecture and topography that figure in the extant drama—the temples and shrines at Athens, Olympia, Delphi, Delos, Epidaurus, Sparta; the palaces and tombs of Homeric heroes at Argos, Mycenæ, Thebes, Troy; and public and private buildings of the Greece that was contemporary with the poets themselves. A remarkable book!

SHADES OF OUR ANCESTORS. *American Profiles and Profilists. With Illustrations. By Alice Van Leer Carrick. (Little, Brown & Co.)*

An authoritative and comprehensive study of the art of the silhouette in America written by one renowned as a lover of this art. A profile is always a curiosity sharpener. These illustrations whet the appetite for the full face.

MODERN FRENCH PAINTERS. *By Maurice Raynal. Translated by Ralph Roeder. With Over One Hundred Plates. (Brentano's.)*

This covers the whole field minutely. All schools are explained for the reader and it is well and sometimes glowingly written. M. Raynal writes to inform, not flatter, he says. Still, he seems to prefer a "groping and blundering" art to imitators and diluters. This may be true, but some of these "moderns" seem to me to be more "dope" than "grope." Can anything take the place of sanity?—and by sanity I do not mean the normal.

THE SUMERIANS. *By C. Leonard Woolley. Illustrated. Oxford University Press.*

An account of the Sumerian civilization by a man who spent many years in the Land of Ur. A good book for those who dabble in such matters.

Decorative Tiles

(Continued from page 124)

diator grille—in combination with glass shelving and mirrors the sheen of polished metal, the colorful window curtains and rugs and mats matching the plumber's shower curtains and lastly those *objets de l'art moderne* my lady's toilet articles and bottles. Thus will we give the plumber a setting worthy of the art he is developing.

For the kitchen the same may be true, in certain cases at least. Even in the large kitchens of the mansion, where there is much practical apparatus and where labor of cleaning must be considered, a kitchen need not look like a surgeon's workshop. Even there the tile may be colorful and attractive. But in the smaller kitchen where the housewife must, whether she intends to or not, spend some of her time, decoration and hominess and comfort are coming into play, without sacrifice of practical exigencies and here, no less than in the bathroom, tilework may supply the note of necessary color, of taste and of style. And has not our new-found aesthete, the plumber, here done his part also in generously presenting us with the apple-blossom or the peach or the wistaria-hued sink?

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The Privilege of Leisure

(Continued from page 85)

Above: Snow sports are the life of bright Canadian winters. They attract many Americans and Europeans. Here the Canadian ski championships were decided at the Côte des Neiges Jump, Montreal. Courtesy Canadian National Railways

purple shadows, the mesquite and cacti, the Indian and his fleet little pinto, we now find numerous art colonies where men and women of culture and talent carry on lives of happiness, charm, economy and freedom from the major domestic pests. Indeed, the so-called American wilderness is being rapidly peopled by creative individuals who find their greater inspirations where life is simplest, where civilization is shorn of its fripperies, follies, flappers and their flapdoodle.

A visit to our refreshing forest preserves, great national parks; natural wonders; cruises on our picturesque rivers and great lakes; sightseeing from the club car window of the finest overland trains in the world, many of which are sootless, cinderless and as spotless as cheerful Phoebe Snow—these home travels are a pleasurable revelation to all who have not observed what travel science has done within a few short years to whet our natural desire to see the world.

The Call of the Sea is in the blood of most of us. And the lure of the mountains, the fascination of crag and cavern, is another wild surge in the heart of all rugged men and women. It is the romance and adventure come down to us from the flesh and spirit of our forbears—the heroic pioneers who laid the foundations of our national liberty, built our institutions, reared our ponderous mills and marts in the world of commerce.

So the Sea and the Hills are forever calling us, and they who are spirited and curious of life, sail the seas and scale the peaks in search of the bigger thrills in the *natural world* against the paltry pains and puny pleasures of the *artificial world* in towns!

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Above: In the land of the Incas, at Lima, capital of Peru, the American Consulate presents a tropical serenity in a charming South American city. Here travel is comfortable, interesting. Courtesy Thomas Cook and Son

Canada, our nearest, most alert and enterprising neighbor, is, in herself, worth a whole lifetime to explore. There is something so sturdy, so genuine, so doggedly determined about Canada in the national aspect of the world, one cannot resist acclaiming her splendid virtues. And yet, Canada's national stride is still that of

(Continued on page 150)

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(Continued from page 148)

extreme youth. Her colossal energy; her vast natural resources; a country from coast to coast as wonderful as the entire Continent of Europe—all these are playing with a destiny of tremendous parts and promise. But to us the heart and soul of Canada reside in her peculiar natural beauty—a beauty only equalled in the far western and southwestern regions of the United States. Canada has been developed more by travel than by any other agency. Travelers, voyageurs, prospectors, pioneers, ranchmen of vision have rapidly built a country on the heels of two of the finest railway systems in the world. Without these railway organizations, their daring, constructive and administrative genius, there would be no modern Canadian cities, no far-flung provinces producing the grain, cattle and lumber that are sustaining the British Empire in the north.

For many years the *London Times* editorial page has borne this Kipling legend: "What do they know of England who only England know?"

Natives meet in friendly greeting on an Algierian thoroughfare. Courtesy of Hamburg-American Line

That sums up the travel and exploratory spirit of those great colonizers, the British throughout the world. Travel has literally made the Briton and given him his vast possessions. And intelligent travel, under the expert guidance now so abundantly provided by all progressive transporters, will make the American what he is destined to be if he recognizes the unlimited opportunities for pleasure, self-culture, business and financial gain in *exploratory travel* with the general objective of discovery. This objective and these opportunities are the real substance of travel—not merely sailing a sea or riding on a luxurious train.

The Old World, East and South, is a vast museum of man's past performance and future promise. Every vital nature should seek to explore the Old World as well as the New. Until you have seen and felt and mingled with the human swarm in other lands, you will know little of your own, and less of life as a romance and an adventure— "a little light between two darks", as a great philosopher once summed it. Go to the impressive grandeur and majestic stature of the Alps; the Fjords of the Land of the Midnight Sun; the Steppes of Siberia; the Saharan plains and monuments; the volcanic tortures of Thibet; the African Veldt, its great falls, water-ways, peaks and plateaus; the Corsican Coast and the dull and frugal life behind it; the joyous beauty, spirit and glorious art of France, Greece and Italy; the strange ways and weird hills of the Basque country in Spain; the music, beer and crackling pretzels of Germany; the eloquent architectural achievements of India; the ruins of Egypt; the opalescent calm and leaden tempests of the Mediterranean; then observe the dawn in your own nature of something rich and abiding, something keen and so edifying that you will wonder how anyone could smugly and contentedly exist without travel any more than without a rational amount of food, fuss and fun.

Whether you awaken in a train drawing room, on the deck of a ship, or between the rancid humps of a patient camel, your dawns will always break into the new day with this—Dana Burnet's song of his dog:

"Oh, the Dawn it went before us
through a shining lane of skies,
And the Dream was at our heartstrings
and the light was in our eyes. . . ."

EDITOR'S NOTE—*This is the introduction to a series of monthly articles on the interesting and accessible regions of the world. Each month* ARTS AND DECORATION *will publish in its newly-organized Travel Department text and illustrations of places and events of timely interest to all its readers. Its travel articles will be seasonal, beautifully illustrated and authoritative, and indicate travel opportunities of exceptional character, pleasure and comfort.*

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Date	Day	Hour	Steamer	Destination: Via
▲Oct. 1	Tues.	3 p.m.	*Cleveland*	Hamburg: Boston, Cobh, Cherb.
" 2	Wed.	Midnight	*Aquitania*	Southampton: Cherbourg
" 2	Wed.	noon	*Pres. Harding*	Bremen: Plymouth, Cherbourg
" 2	Wed.	6 p.m.	*Muenchen*	Bremen: Southampton, Boulogne
" 2	Wed.	.....	*La Bourdonnais*	Bordeaux: Coruna
" 2	Wed.	.....	*Manuel Arnus*	Barcelona: Cadiz
" 3	Thur.	12.01 a.m.	*Reliance*	Hamburg: Cherbourg, Southampton
" 4	Fri.	8 p.m.	*Majestic*	Southampton: Cherbourg
" 4	Fri.	Midnight	*Tuscania*	London: Plymouth, Havre
" 4	Fri.	1 a.m.	*Bremen*	Bremen: Cherbourg, Southampton
" 4	Fri.	7 p.m.	*Paris*	Havre: Plymouth
" 5	Sat.	11 a.m.	*Hellig Olav*	Copenhagen: Christiansand, Oslo
▲" 5	Sat.	11 a.m.	*Scythia*	Liverpool: Boston, Cobh
" 5	Sat.	noon	*Cameronia*	Glasgow: Londonderry
" 5	Sat.	11.30 a.m.	*Adriatic*	Liverpool: Cobh
" 5	Sat.	1 a.m.	*Lapland*	Antwerp: Plymouth, Cherbourg
" 5	Sat.	1 a.m.	*Minnesota*	London: Boulogne
" 5	Sat.	3 p.m.	*St. Louis*	Hamburg: Cherbourg, Southampton
" 5	Sat.	11 a.m.	*New Amsterdam*	Rotterdam: Plymouth, Boulogne
" 5	Sat.	noon	*C. Biancamano*	Genoa: Gibraltar, Naples
" 5	Sat.	11 a.m.	*Kungsholm*	Gothenburg
" 5	Sat.	.....	*Cristobal Colon*	Bilbao: Vigo, Coruna, Gijon, Sant.
" 5	Sat.	4 p.m.	*Republic*	Bremen: Cobh, Plymouth, Cherbourg
" 9	Wed.	Midnight	*Berengaria*	Southampton: Cherbourg
" 9	Wed.	noon	*Pres. Roosevelt*	Bremen: Plymouth, Cherbourg
▲" 9	Wed.	11 a.m.	*Karlsruhe*	Bremen: Boston, Galway
" 10	Thur.	11 a.m.	*Rochambeau*	Havre: Direct
" 11	Fri.	Midnight	*Samaria*	London: Plymouth, Havre
" 11	Fri.	Midnight	*Samaria*	London: Plymouth, Havre
" 11	Fri.	6 p.m.	*France*	Havre: Plymouth
" 12	Sat.	11 a.m.	*Oscar II*	Copenhagen: Christiansand, Oslo
" 12	Sat.	12.10 a.m.	*Roma*	Genoa: Gibraltar, Naples
" 12	Sat.	11 a.m.	*Luetzow*	Bremen
" 12	Sat.	3 p.m.	*New York*	Hamburg: Cherbourg, Southampton
" 12	Sat.	12.05 a.m.	*Statendam*	Rotterdam: Plymouth, Boulogne
" 12	Sat.	2 p.m.	*Leviathan*	Southampton: Cherbourg
" 12	Sat.	noon	*Transylvania*	Glasgow: Londonderry
" 12	Sat.	11 a.m.	*Carinthia*	Liverpool: Cobh
" 12	Sat.	11 a.m.	*Minnetonka*	London: Cherbourg
" 12	Sat.	1 a.m.	*Pennland*	Antwerp: Plymouth, Cherbourg
▲" 12	Sat.	11.30 a.m.	*Cedric*	Liverpool: Boston, Cobh
" 12	Sat.	1 a.m.	*Olympic*	Southampton: Cherbourg
" 15	Tues.	11.55 p.m.	*Saturnia*	Trieste: Azores, Lisbon, Naples, Pal.
" 16	Wed.	11 p.m.	*Mauretania*	Southampton: Plymouth, Cherbourg
" 16	Wed.	noon	*Geo. Washington*	Bremen: Plymouth, Cherbourg
" 17	Thur.	11 a.m.	*Stuttgart*	Bremen: Southampton, Boulogne
" 17	Thur.	3 p.m.	*Westphalia*	Hamburg: Cobh
" 18	Fri.	Midnight	*Lancastria*	London: Plymouth, Havre
" 18	Fri.	7 p.m.	*Ile de France*	Havre: Plymouth
" 19	Sat.	11 a.m.	*Veendam*	Rotterdam: Plymouth, Boulogne
" 19	Sat.	3 p.m.	*Deutschland*	Hamburg: Southampton, Cherbourg
▲" 19	Sat.	11 a.m.	*Laconia*	Liverpool: Boston, Cobh
" 19	Sat.	noon	*Caledonia*	Glasgow: Londonderry
" 19	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
" 19	Sat.	11.30 a.m.	*Belgenland*	Antwerp: Plymouth, Cherbourg
" 19	Sat.	11.30 a.m.	*Baltic*	Liverpool: Cobh
" 19	Sat.	1 a.m.	*Homeric*	Southampton: Cherbourg
" 19	Sat.	noon	*Conte Grande*	Genoa: Gibraltar, Naples
" 19	Sat.	noon	*Stavangerfjord*	Oslo: Bergen, Stavanger, Christ.
" 19	Sat.	11 a.m.	*Gripsholm*	Gothenburg
" 19	Sat.	11 a.m.	*Frederik VIII*	Copenhagen: Christiansand, Oslo
" 21	Mon.	3 p.m.	*Sinaia*	Marseilles: Prov., St. Vin., Los Palmas
" 23	Wed.	.....	*Roussillon*	Bordeaux: Coruna
" 23	Wed.	6 p.m.	*Dresden*	Bremen: Cobh, Cherbourg
" 23	Wed.	Midnight	*Aquitania*	Southampton: Cherbourg
" 24	Thur.	12.01 a.m.	*Resolute*	Hamburg: Cherbourg, Southampton
" 25	Fri.	1 a.m.	*Bremen*	Bremen: Cherbourg, Southampton
" 25	Fri.	Midnight	*Carmania*	London: Plymouth, Havre
" 25	Fri.	4 p.m.	*Paris*	Havre: Plymouth
" 26	Sat.	noon	*Berlin*	Bremen: Southampton, Boulogne
" 26	Sat.	4 p.m.	*America*	Bremen: Plymouth, Cherbourg
" 26	Sat.	11 a.m.	*Franconia*	Liverpool: Cobh
" 26	Sat.	11 a.m.	*Minnewaska*	London: Cherbourg
" 26	Sat.	1 a.m.	*Arabic*	Antwerp: Plymouth, Cherbourg
▲" 26	Sat.	11.30 a.m.	*Albertic*	Liverpool: Boston, Cobh
" 26	Sat.	.....	*Majestic*	Southampton: Cherbourg
" 26	Sat.	3 p.m.	*Milwaukee*	Hamburg: Cobh, Cherbourg
" 26	Sat.	0.10 a.m.	*Augustus*	Genoa: Gibraltar, Naples
" 26	Sat.	11 a.m.	*Drottningholm*	Gothenburg
" 26	Sat.	11 a.m.	*Andania*	Liverpool: Cobh
" 28	Mon.	.....	*M. de Comillas*	Barcelona: Cadiz
" 30	Wed.	Midnight	*Berengaria*	Southampton: Cherbourg
" 30	Wed.	noon	*Pres. Harding*	Bremen: Plymouth, Cherbourg
" 31	Wed.	12.01 a.m.	*Reliance*	Hamburg: Cherbourg, Southampton
" 31	Wed.	11 a.m.	*Muenchen*	Bremen: Cobh, Cherbourg
" 31	Wed.	.....	*Alphonso XIII*	Bilbao: Vigo, Coruna, Gijon, Sant.

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Connoisseurs know that the severest test of furniture design is the test of harmony . . . In this lovely study, adaptations inspired by three varying epochs of French design are grouped together—Louis XVI, Regence and Transition. Yet, through the re-creative genius of Jacques Bodart, a perfect unity of impression is achieved—one of simple elegance and quiet charm befitting the American home of discernment.

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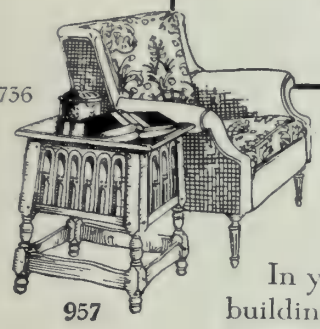

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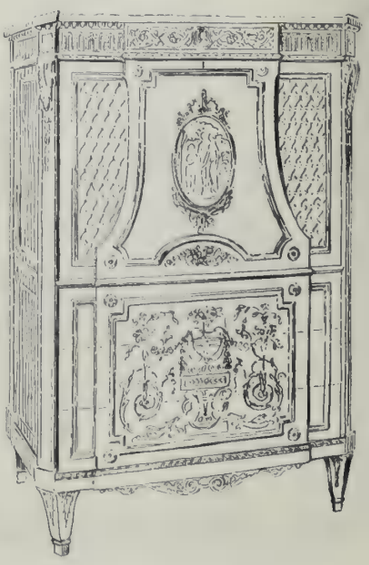

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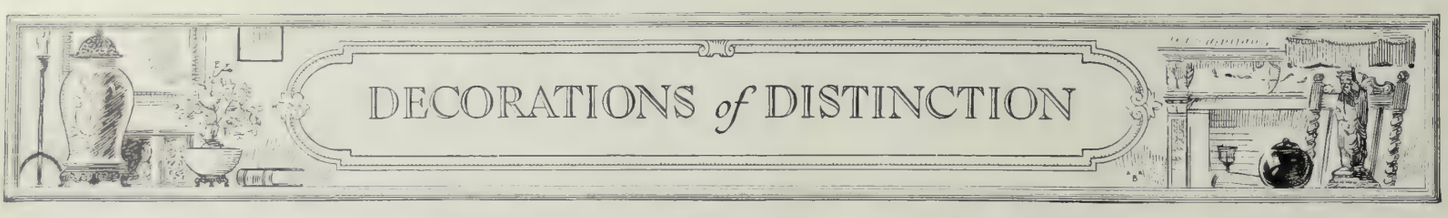

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Under the Direction of ELIZABETH LOUNSBERY

"Autumn", Currier & Ives reprint. One of "Seasons" set. 8½" x 12½". Courtesy Chagnon & Co.

DECORATIVE bronzes, and the larger fountain figures, path terminals and athletic subjects for the swimming pool and sport house, with other ornamental pieces, form an important feature, at this season, for the winter home in the South. For more intimate uses there are unusual flower holders, ashtrays, book-ends, candlesticks, inkstands and other accessories and ornamental subjects by leading American sculptors, in various colored finishes, that may be ordered in enlarged sizes, reproduced with the fine modeling of the artist's original creation.

Wedgwood lamp, pale green with green taffeta shade. Bronze and gilt candelabras. Courtesy of Edward Garrett, Inc.

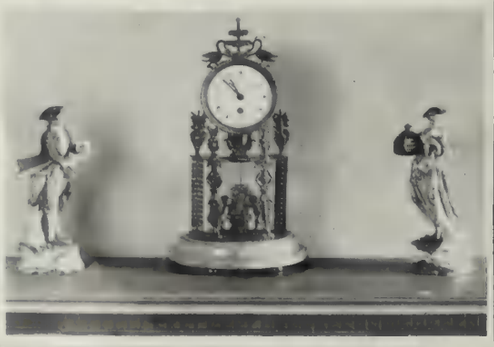
Miss Gheen, whose work in the field of interior decoration primarily favors the Eighteenth Century French and English periods, touches also upon the modernistic, in which she so charmingly infuses the individuality of her client. Especially is this noticeable in her silver walled boudoirs and the more intimate rooms in which she introduces this character of decoration.

Notable among the original pieces Miss Gheen has acquired from abroad is a remarkable Sheraton mahogany extension dining table with drop ends and a mirror-like surface, that is cross-banded with rosewood. Of equal importance is a Louis XVI roll top mahogany desk with brass mounts and a set of fourteen Heppelwhite chairs including two armchairs.

Adaptations of period pieces originated by Miss Gheen as well as especially designed lamps are shown with a collection of fine reproductions that include many unusual pieces such as a revolving book stand with three tiers supported by groups of false volumes and banded by tooled leather.

In the charmingly appointed showrooms of Edward Garrett, Inc., the lamps displayed vary from interesting old French and Chinese porcelain bases to those of carved wood and bronze, with dis-

Pair of Crown Derby figures and French bronze Empire clock, marbleized base. Courtesy Miss Gheen, Inc.



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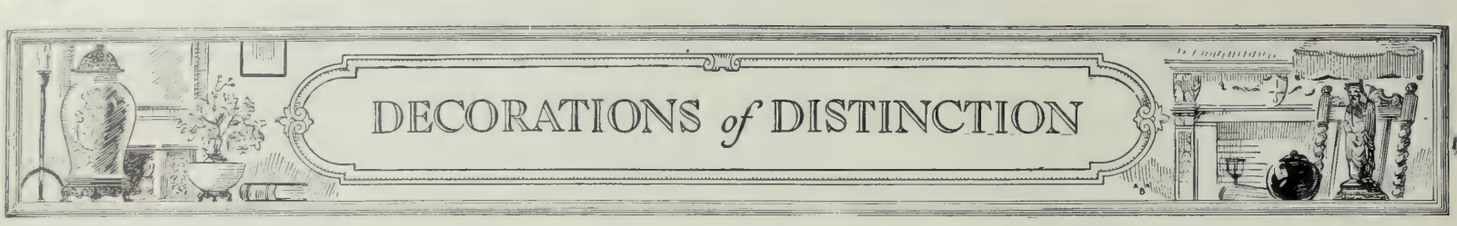

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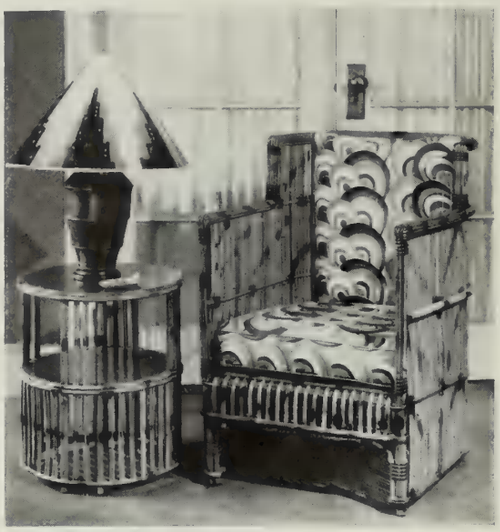

Natural rattan tabourette and armchair banded with colored cane. Black pottery lamp, gray and black shade. Courtesy The Reed Shop, Inc.

subjects which have held their popularity since the days of their early circulation, when they were enclosed as supplement lithographs with the current weekly magazines. Early American stage coach color prints, equally quaint, are also to be had with views of old Philadelphia; early English golf subjects and unique Christmas cards.

For the sunroom, terrace or for general use, The Reed Shop is featuring modified modern low, squatty, deep-seated chairs in natural rattan with bandings of colored French cane. In these, hand-blocked French linens for cushion coverings, and English cretonnes prevail and in colorings that range from the more vivid shades to the lovely floral patterns. Added to these is an attractive selection of tile top tables with lamps, small stands, really comfortable painted iron furniture; iron wall brackets, Bombay rugs and waterproof Philippine furniture.

Notable among the many useful articles sold by the Three New Yorkers are a diminutive Colonial girandole, only 15"

tinctive shades of delicate silks, hand-painted, or those made from old embroidered French scarfs. Supplementing this collection are occasional pieces of eighteenth century English and French furniture, and reproductions, with their decorative accessories and fabrics. Hand-blocked Italian linen window shades are another feature.

Chagnon & Co. have acquired an exceptional stock of Currier & Ives reprints, at most reasonable prices, in

Maple dressing table bench with chintz-covered lifting top, 23" x 14". Courtesy Three New Yorkers

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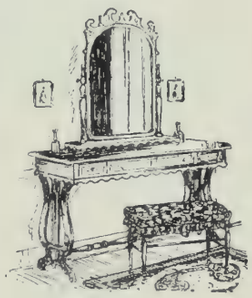

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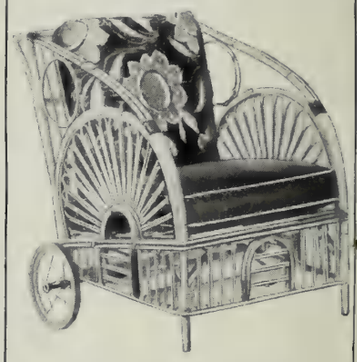

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Mahogany spider table and Chippendale chair, reproduction, in black and gold frieze. Courtesy Richter Furniture Company

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in diameter, and the gay flower prints that are framed upon harmonizing chintz under glass. Inexpensive Bristol blue glass goblets are also a recent acquisition together with taffeta cushions embroidered in chenille, and Staffordshire reproductions. Among the furniture are a practical draw-top coffee table, maple bridge tables, and a metal-bound pirate's chest on wheels that contains a complete beverage equipment.

Moire covered hangers and hat stand, orchid with green velvet ribbon. Other combinations. Courtesy Hale's Inc.

Furniture representing reproductions and adaptations of eighteenth century English, Colonial and early American designs, of the Richter Furniture Company and sold to leading furniture dealers and decorators, comprises the complete furnishings for the dining room, living room, and bedroom. Among the tables are to be found rudder and draw-top types, historically correct; corner cabinets, that reflect the quaint modeling of an original.

To complete their equipment for the bedroom, Hale's Inc. are introducing moire-covered hangers, that suggest most acceptable Christmas gifts. There are also irresistible boudoir dolls, blanket covers and cushions, some sold in groups of three tied together. New standing twin bed lamps are also shown, likewise chaises longues with adorable throws; satin and silk quilted comfortables, and percale sheets with woven borders.

Wrought iron wall tree, 5' high, with colored flower pots. Courtesy John B. Salterini

In this new rendering of wholesale decorative metal work, available through the leading stores and decorators, John B. Salterini has developed a new finish. In this antique effect, combining black, red and green, an illusive surface termed "ashkrom" is produced, intended to meet the demand for color and to relieve the austerity of wrought iron for decorative purposes, such as in table and floor lamps, with blended parchment shades to match this treatment.

A fireside chair that contains a deep seat cushion that turns down and, extended, makes a chaise longue is notable among the furniture at the Westport Antique Shop. Unusually small wing and barrel chairs for bedroom use offer further advantages for moderate sized rooms and there is a rare half-circle maple console table and old screens.

Mahogany drum table. Pewter coffee urn lamp. Old knife box cigarette container. Courtesy Westport Antique Shop

An attractive pair of Georgian andirons, 19½" high, in combination of brass and iron. Originals $75.00, copies $60.00.

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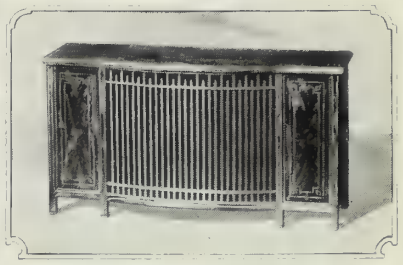

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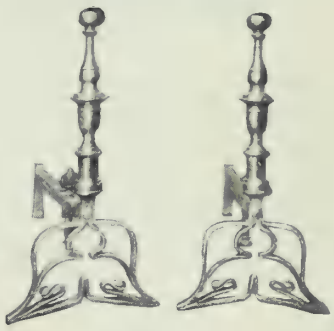

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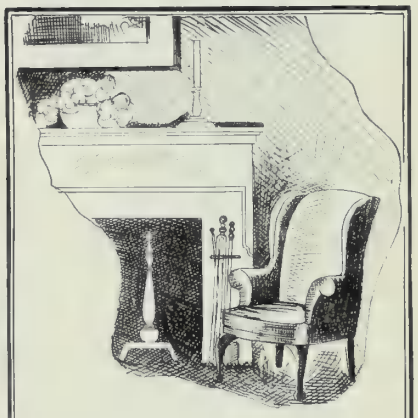

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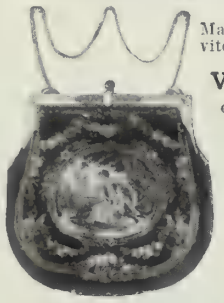

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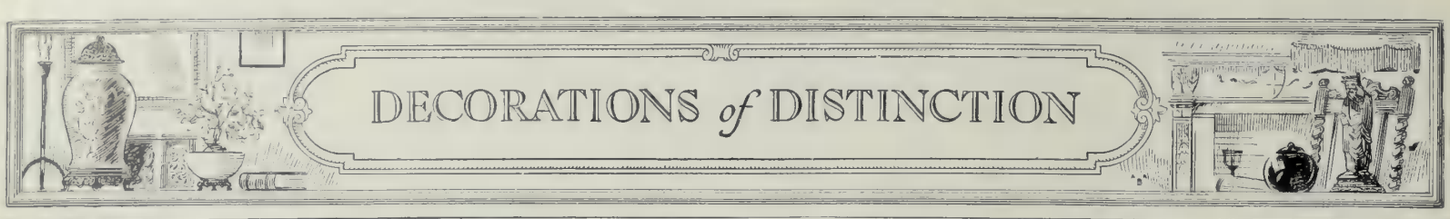

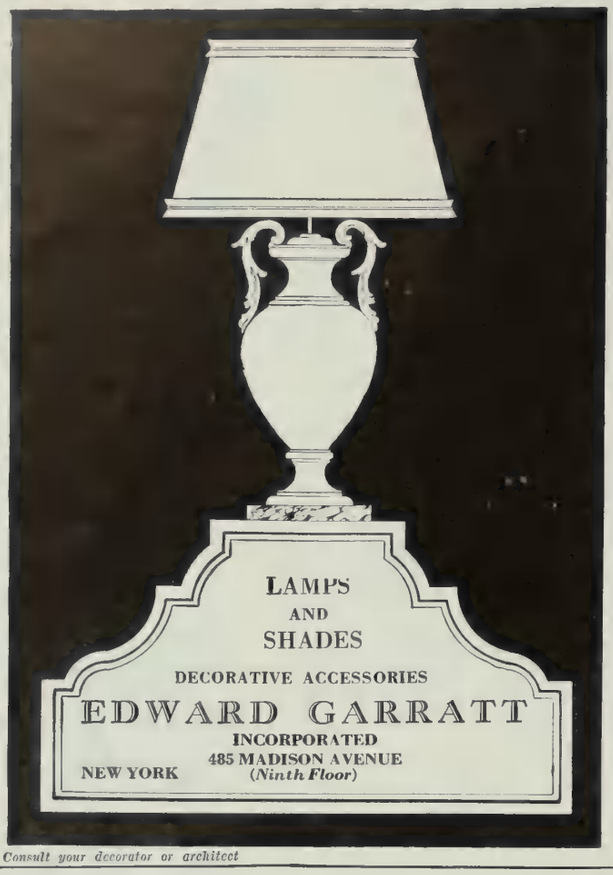

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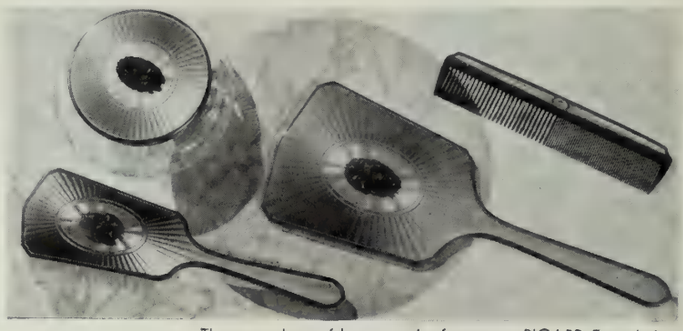

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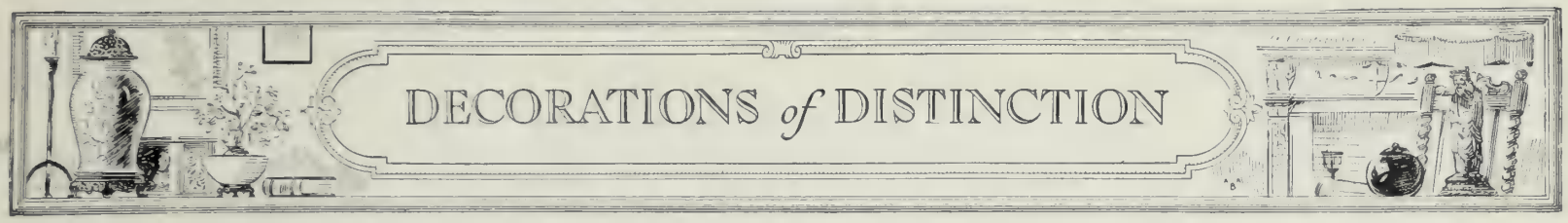

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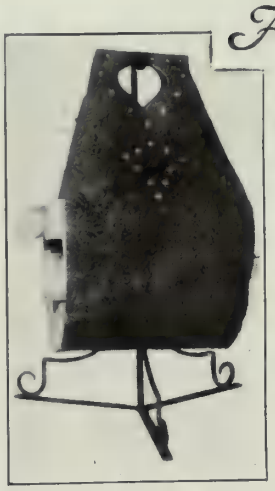

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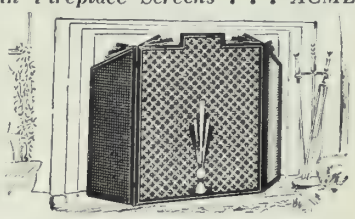

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Antiques for the Home

THAT influence which the English designs of Chippendale eventually had upon the furniture of other European countries is nowhere more in evidence than in Spain. Though the console table shown in the accompanying picture and brought from Spain by Ohana and de Cordova is more ornate, the basic style of the side tables produced during the Chippendale period is quite patent. This more in the shape of the top and the cabriole legs with claw and ball foot. But whereas the original tables generally have a plain apron the present example assumes that greater elaboration more in keeping with the splendour of the great Spanish homes.

Such a table as the one illustrated makes for an effective setting in a hall against a background formed by a colorful tapestry. It is equally adaptable to a more formal room following those of the Spanish interiors which are becoming increasingly popular in America, as our travels carry us farther into the Hiberian Peninsula and our knowledge of the native homes becomes wider. Obviously a side or console table as a place on which to place a few fine ornaments is one of the most attractive methods of breaking up what would otherwise be a large expanse of wall. Additional decoration is forthcoming by combining a wall mirror with the table, the one in this instance being of the convex type popular during the early part of the last century, both in England and in America. Most of these circular mirrors are fitted with candle sconces, which, in modern times are wired for electric light. Their ornamental value cannot be denied especially when the candles are lighted, because owing to the mirror being convex the entire room is reflected, in miniature, on the surface and the scene as a view in the mirror is one which more often than not causes no small merriment.

A Spanish console table showing the influence of Chippendale's designs, and a convex mirror. Courtesy Ohana & de Cordova

One of the many monuments to the various changes in the modes and customs of our ancestors is the splendid little tip-top tea table which appeared after the introduction of the ceremony of afternoon tea. The tripod base which is one of the attractions of this small table is more often credited to the inventive genius of Thomas Chippendale. At any rate, he was doubtless instrumental in developing it to the thing of beauty which it later became, both at the hands of the English and the American cabinetmakers of the 18th Century.

The example illustrated here is mahogany and was made in Philadelphia, having been acquired by Adrien F. Wellens, in whose new galleries we recently saw it. It has the shaped and molded edge generally spoken of as the "pie-crust", a name derived from the English deep pies, the crust of which was and still is escalloped by the artistic rulers of

Tip-top tea table with pie-crust edge on carved tripod base. By courtesy Adrien F. Wellens

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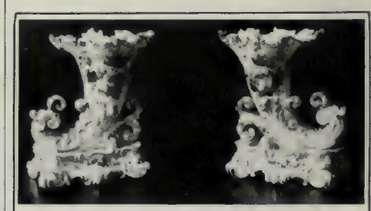

Pair of Jacob Petit vases, Circa 1790, from Hampton Court

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Antiques — Interiors

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Louis XVI cylindrical top desk of Cuban mahogany finished on all sides. Courtesy J. R. Herter

the kitchen. Beneath the top are four turned spindles between two square pieces of wood known as a "bird-cage". The top of the table is fastened to this contrivance, this allowing the top to revolve.

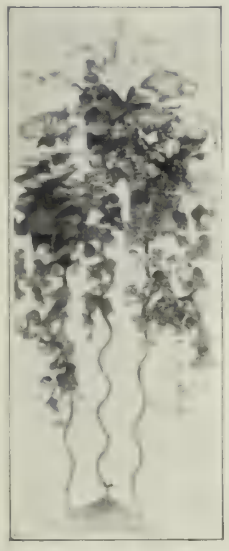
There is a close relationship between the French furniture of the Louis XVI period and that designed by the Englishman Sheraton. So allied are they, or in other words, so freely did Sheraton borrow from the French that the designers of the country named many of his styles as *Louis Seize à l'anglais*. There are numerous small pieces appearing in "The Cabinet Maker and Upholsterer's Drawing Book", published by Sheraton in 1790, which clearly show that he drew much of his inspiration from across the English Channel. The accompanying French desk imported by J. R. Herter is an example of this because it has several features which are more or less characteristic of the contemporary English pieces. The tapered legs, the cylindrical drop front and the arrangement of the drawers are almost identical to those appearing with Sheraton's designs. One unusual feature with the desk shown is that the back is finished in the same manner as the front, this allowing it to stand in the center of a room if necessary.

Of the earlier American home crafts which have received the attention of those who are furnishing with antiques, that of the hooked rug is probably the most closely associated with the lives of the settlers in this country. The one illustrated from the collection of Mrs. E. O. Schernikow well illustrates the simple yet attractive designs which form the decorative motifs of these rugs. The influence of the rural surroundings is quite apparent in the center floral panel and in the figure of the faithful dog in two of the corners, while the other corners are occupied with what are doubtless black sheep of the horned variety. Nor is it difficult to see in the tasseling depicted around the border, an inspiration gained from a familiar cushion or from one of those old-time decorations known as antimacassars. The latter name, incidentally, is derived from the Macassar oil with which men at one time dressed their hair. Hence the desire of the housewife to prevent the upholstery of her furniture from being badly marked brought into being the "antimacassar".

Engraved tea pot with accompanying stand made by Robert Hennell, 1780. Courtesy Weymer & Young, Inc.

The care with which our ancestors protected the polished surface of their mahogany tables is demonstrated in a number of ways with various articles in everyday use. One is the small tray which accompanies the beautiful Georgian tea pot brought to this country by Weymer & Young. This style of tea pot came into fashion when the Neo-Classic designs of Robert Adam were introduced into England. Previously tea pots had been raised so that the section containing the hot tea did not come into contact with the table, but with the late Georgian styles the bottom is quite flat and for that reason the small tray raised on tiny feet was adopted. Another change which appeared with these graceful shapes was the use of the tapering tubular spout in place of the swan neck style and it is difficult to imagine a finer work than such a tea pot as that illustrated. The decoration follows the classic motifs distinguishing all the Adam styles and is executed with that meticulous skill which has placed the Georgian silver on such a very high plane.

An American hooked rug showing a quaint floral decorative center. Courtesy Mrs. E. O. Schernikow



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The charm which emanates from any room furnished with the more restricted furniture of the French Louis XV styles is largely due to the graceful curves which are typical of the woodwork of that period. In almost every instance the *ébénistes* sought to obtain outlines that were composed of varying but continuous curvations. This feature is prominent in the small desk illustrated from the stock of Cassard Romano Co. There is no lavish carving, the craftsman relying for his decoration almost entirely upon delicate moldings applied to the legs and the various edges as well as outlining the shaped panels.

Small desk of the Louis XVI style demonstrating the use of graceful molded curves. Courtesy Cassard Romano Co.

Another characteristic so inherently French is the use, where possible, of the cyma curve. The many ornamental shapes which may be obtained by adapting sections of this sinuous curve are evident in the apron of the middle drawer. The finely formed cabriole legs continue up and recurve to curious beak-like shapes, these, in turn, joining with the molded curves applied to the bottom of the drawer and terminating in the center in a low arch formed by the double cyma. These desks are almost invariably made of walnut and more often than not the wood is left in its natural warm color and merely waxed. This accounts for the rich satiny finish which is frequently noticeable with French furniture found in the provincial districts.

Chippendale mahogany desk of the type now being used in important offices. Courtesy Daniel H. Farr

From the splendid library tables and other writing desks which are finding their way to America from England, we can more easily imagine the magnificence with which the magnates of the Georgian era must have surrounded themselves. Possibly we have come to connect such beautiful desks as the one illustrated by permission of Daniel H. Farr only with the great homes of England. But there are to the present time many offices in the financial section of London furnished in the manner of libraries rather than in the stark uninteresting style common to most modern commercial establishments. In fact this point seems to have lately attracted the attention of more than one of our American princes of finance. Banks and similar institutions are now furnishing their offices with a regard to that comfort and atmosphere of dignity which must obviously add to the efficiency of those who spend a large proportion of their waking hours within those walls. For this reason, there is an appreciable keenness in the search for large desks such as the one illustrated; which incidentally is an original example of the Chippendale period and displays all that refined splendour in the delicate carvings and in the beautifully veneered panels which has caused him to enjoy an ever-increasing popularity. An outstanding feature with English furniture of the late 18th century is the complete change-over in the shapes as well as in the styles of decoration. Craftsmen began to use lighter colored woods such as satinwood, amboyna, kingwood either as inlay in a darker wood or entirely with smaller pieces of furniture. Inlay was not only employed in straight lines to outline panels but was also used to form designs such as floral garlands and similar motifs. Often the surfaces were painted by famous artists and the decorative value of this type of furniture is evident in such tables as that illustrated from the collection of Lewis Son and Munves.

One of a pair of half round side tables with painted floral frieze. Courtesy Lewis Son and Munves

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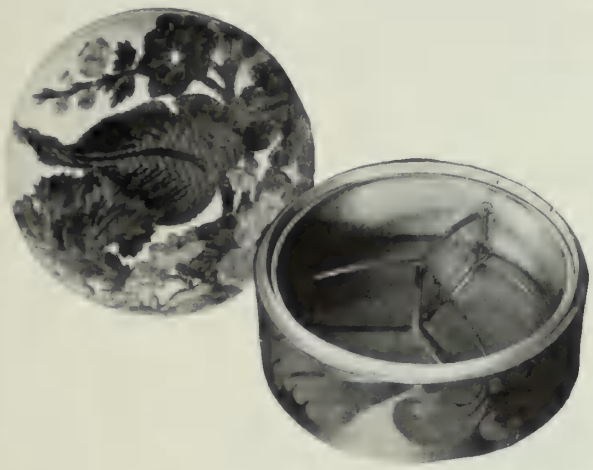

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The Development of the English Chimney Piece

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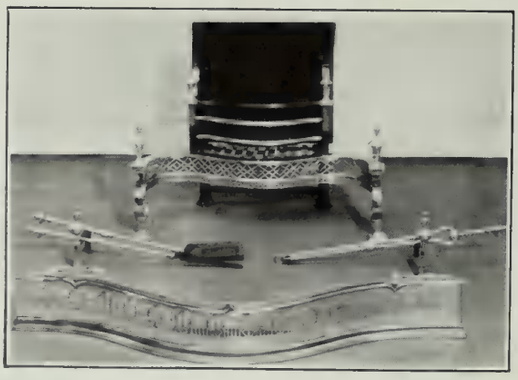
ORIGINALLY fireplaces were in the center of the room. The fire was built on the earthen floor or on a slab of stone and the smoke escaped through a hole in the roof, and later through a chimney built up through the center of the house. The first instances of fireplaces built into the wall occurred in the 14th century.

At first these fireplaces were strictly utilitarian sources of warmth and were frequently used for cooking, too. There were several types used during the three centuries between the 14th and 17th. One of the earliest was the stone chimney piece with the hearth projecting into the room and covered with a hooded top. Another of later development was the oak chimney piece with stone facing used when the bare stone walls of the room were lined with wood paneling.

By the 17th century the fireplace came to be considered a source of beauty as well as utility and chimney pieces were designed and executed with artistic care. Native materials were largely used, notably oak in England and marble found abundantly in Italy. The latter has remained popular to this day. Toward the end of the 17th century oak, which was needed for the building of the great English fleet, was prohibited by the English government for use in building. This brought other woods into favor, especially pine.



The oak mantels had often been quite elaborately carved but, with the use of pine, greater delicacy of design and beauty of execution became possible. The fireplace was always the keynote in the architect's design of a room, and the chimney pieces designed by the famous craftsmen of the 18th century have never been surpassed in beauty. Pine mantels were frequently painted in addition to being carved. The Adam Brothers, who worked during the latter part of the 18th century began using a special composition of their own invention, in which their delicate classical designs were modeled and applied to the wood chimney piece.

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TOP. *A pine doorway of the Architect's Period—the entrance to a pine paneled room.*

ABOVE. *A brass and iron grate, brass fire tools, and fender.*

LEFT. *A pine mantel of the Georgian Period C. 1770.*

RIGHT. *A pine mantel of the Georgian Period with serpentine shaped shelf. C. 1780.*

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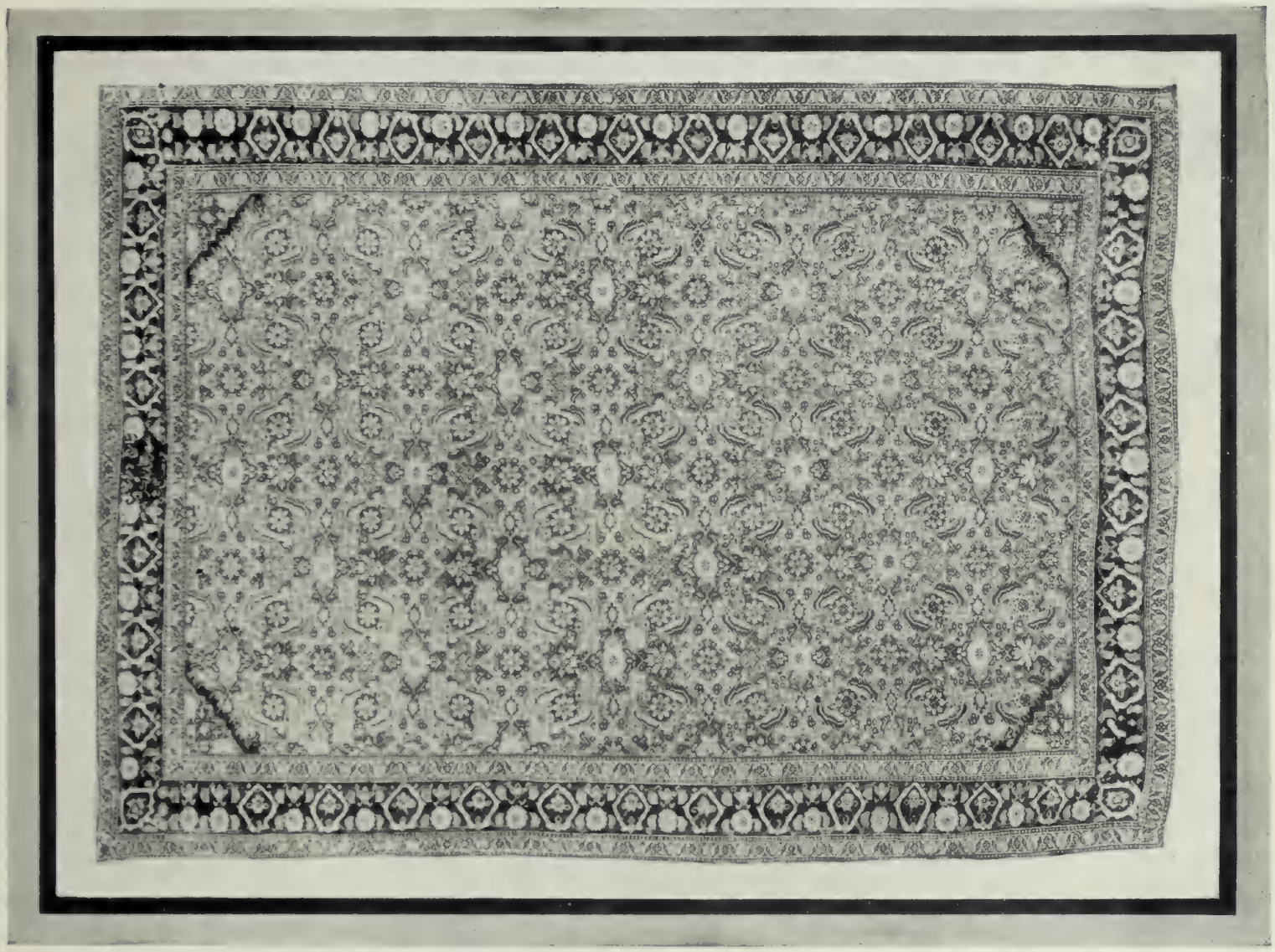

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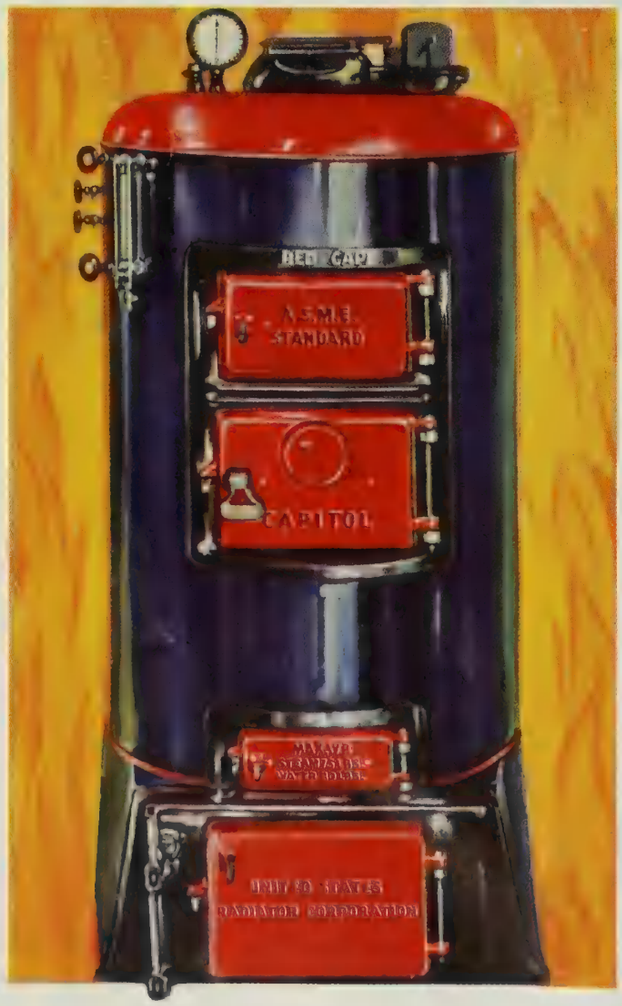

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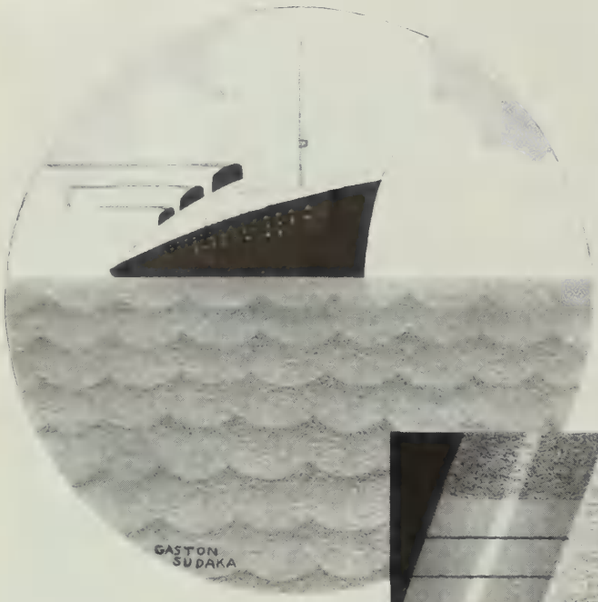

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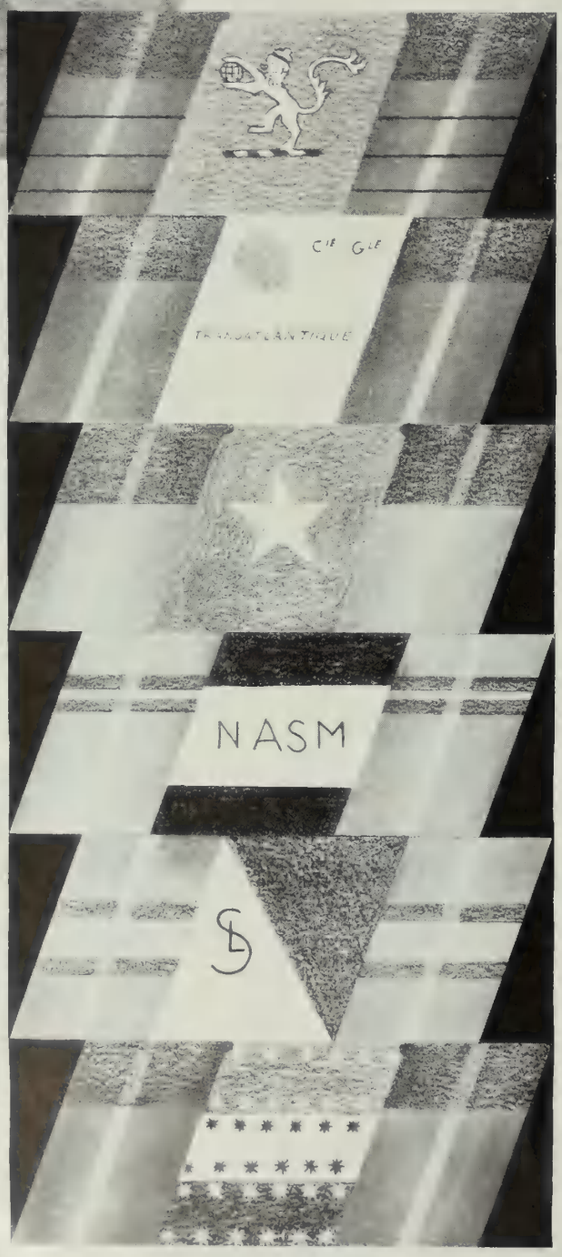

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William Lawrence Bottomley, Architect

Patio of the house of Kenneth Van Riper, Esq., at Palm Beach. The columns, cornices, and panels are a warm gray coral stone and the walls are salmon-colored stucco. The vaulting in the corridors is frescoed in a soft blue, with the signs of the Zodiac and planets in gold. Effective color contrast is obtained through the generous use of trailing vines and potted plants

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXXII November, 1929 NUMBER I

The Country House and the Developed Landscape

William Lawrence Bottomley Expresses His Point of View About the Relation of the Country House to Its Environment in an Interview with John Taylor Boyd, Jr.

Third of a Series of Articles Entitled: "The Modern Home as the American Architect Sees It"

IN twenty years of active practice, Mr. William Lawrence Bottomley has won a high position in the profession of architecture. To attempt to describe an artist's achievement in a phrase is apt to be misleading, but it is fair to say that among several qualities which make Mr. Bottomley's work important are exquisite taste and balance, fine proportion and respect for tradition. Besides these, his design has individuality and distinction, and the interiors are rich in a subdued harmony of color.

An exceptional combination, this, and it makes pertinent Mr. Bottomley's views on country house architecture. His outlook is a broad one, because he has always refused to specialize and is now widening his professional activity. This was apparent to me when I visited his office and noted two huge perspective drawings of skyscraper buildings. One was of a huge apartment structure, to be built on the water's edge of the East River in the fifties of Manhattan. The building was truly colossal, thirty-two stories high, its base as large in area as a city block; it rises in a symmetrical mass of wings and pavilions that reduces gradually, in a series of stepbacks with terraces, to a huge central tower, to be occupied by cooperative apartments, with two floors to an apartment. It was a splendid pile, of decisive architectural form, of good, restrained character and excellent in detail. The exterior was marked by a free use of Georgian elements in the motives and details.

SAMUEL H. GOTTSCHO, PHOTOGRAPHER

Garden entrance of Mrs. Cameron Tiffany's home at Brookville, Long Island. Tradition of an interesting door detail supplemented by old-fashioned planting, produces the effect of great antiquity. The terrace is shaded by a gnarled apple tree, under which thrive old box and masses of fragrant heliotrope

But this huge building is something more than the typical, unhomelike, standardized New York cave-dwelling—which usually lacks enough sunlight and outlook outside to satisfy a simple small-town person, and which, indoors, is almost as minutely subdivided and pigeon-holed as an ocean liner. Against such cast-iron living the human viewpoint of a true house architect rebels, and so Mr. Bottomley had done his utmost to invest his big skyscraper with at least some of the amenities of a home. Think of it! Only *some of the amenities for a group of New York's richest people!* This shows how much home life in New York City has gone to pot since the war.

In this case the amenities really are substantial: there is the river outlook, to be enjoyed from many terraces, loggias and roof gardens; the huge unbuilt-on portion of the site at the rear, away from the river, forming a great court, 140 feet long and 70 feet wide, which provides sunlight for the rooms as well as an entrance court and garden space; at the river end, a broad, balustraded terrace, running the length of the building, down from which a monumental double stairway of stone leads to the water to make a landing for small boats; and, finally, a clubhouse occupying the lower stories of the building above this river terrace.

Mr. Bottomley's other tall structure was a hospital. Like the first one, it too showed the amenities and the characteristic cut of the house designer. Also, like it, it is only one of countless similar instances of the outstanding ability of the American house architect in many kinds of buildings. The public scarcely realizes what the architectural profession knows very well—that the ablest house architects have always ranked at the very top of the profession. Country house design requires exceptional all-round ability. The best country house architects have often gone outside their own field to beat the specialists in the design of office buildings, apartment houses, hotels, banks and other structures, at their own games. Particularly, in the architecture of business buildings, true professional architectural ability often is secondary to skill in proportion and salesmanship. One may say, therefore, that the standard set in country house architecture has, in no small degree, governed the design of all buildings. These thoughts ran through my mind as I glanced over Mr. Bottomley's office.

"You have come to ask me what I think about house architecture," remarked Mr. Bottomley, after we had finished looking over

Terrace of the house of William Lawrence Bottomley, Esq., at Brookville. About the house are overhanging trees and old-fashioned flowers. The terrace gradings and plantings about this house were all done within the last four years

The garden and façade of "Reedland", the home of Leslie Reed, Esq., overlooking the James River. The house fills the tradition of the early houses of Virginia with its moulded brick doorway, double stone stairs and iron railings

SAMUEL H. GOTTSCHO, PHOTOGRAPHER

Entrance front of Mrs. Cameron Tiffany's home. Contrasting masses, with high centre pavilion and low, rambling wings, together with the simple and interesting detail, are characteristics of many of the early houses built on Long Island

The house of Frederick J. Miller, Esq., at New Hope, Penn., is of a soft, salmon-colored stucco with tile roof in which gray cemented green tiles give quiet tones. Shutters are the color of spring apple trees, a note caught again in the planting

The dining room of "Reedland". The mantelpiece is paneled and painted with an atmospheric gray over which is a dull, whitish patine. There are fine pieces of mahogany. The curtains, the silver and the mahogany give the entire color in this room

"Do you notice other trends in popular taste?" I asked.

"I certainly do," replied Mr. Bottomley. "For one thing, the pretentious houses, with ornate, over-elaborate decoration and furniture, that were built forty or fifty years ago, are no longer wanted. There is a tendency to return to a simpler, more Anglo-Saxon tradition, combined with a strong American tendency. However, that is not the important point in house architecture. There are certain fundamental ideas, all-too-often neglected, which determine the real success of a design. Any building—whether a house or any other kind—should be planned to fit its uses. It should be both convenient and expressive artistically of its uses. It should fit its setting. It should be interesting in its mass and be simple and restrained in the use of architectural motives. Its character should reflect the best cultural traditions of its locality and also the taste and individuality of its occupants. Indeed, if it were not necessary to suit the house to the individual needs of its occupants and the character of its surroundings all that would be required for designing a country house would be to copy any one of the thousands of fine houses already built. Of course this scheme has already been tried out frequently, as everyone knows. But it doesn't work. No matter how practical the copies may be, they never look right. That is usually because they do not fit the special setting, but it may also be due to the fact that no matter how beautiful a thing is—a vase or a statuette or a house—if it is repeated enough times it becomes stale and dull.

"While there is no set rule about it, certain types of design are apt to go best in special geographical conditions. For instance, the climate of Florida or Texas or Southern California demands high rooms and an open plan with shaded courts and loggias, in order to make a house useful and pleasant. Also, certain picturesque landscapes, with rather bare hills, and with water, fruit trees, and cedars, strongly invite Mediterranean types of architecture.

"Now," continued Mr. Bottomley, "if all these requirements are met in a house and if, in addition, it can be invested with style, and with that intangible quality, that stamp, which gives it life and individuality, the house will be both sound and original. As nearly as I can put in a few words, those are the essentials of the

(Continued on page 98)

the drawings of his two tall buildings, and he had seated me comfortably in his fine, homelike office, itself like a country house. "I suppose that you mean country house architecture. For I have a feeling that the city house is a thing of the past, in New York City, at any rate. In New York people are going into apartments. Outside New York, the tendency seems to be to design city houses like country houses, that is, houses that are built on very large plots of land. So the country house sets the whole style of domestic architecture to-day."

Living room of the house of Kenneth Van Riper, Esq., has a vaulted ceiling painted in blue and dim gold, a frieze of garlands, of fruit and leaves extending along the entire room in earth reds, greens and grays. The bookcases of Marquetry walnut form strong decorative accents at either side. The delicate chandeliers are of vermilion lacquer on wood, and old Italian furniture and tapestries give an air of luxury to this attractive room

Tea Services by Famous Viennese Craftsmen

Collection of Brilliantly Designed and Executed Silver, Ivory and Ebony Tea Sets Are Shown Here for the First Time. This Silver in Design and Color Is Particularly Suited to Modernistic Interiors

FROM THE COLLECTION OF ELSIE SLOAN FARLEY

PHOTOGRAPHS COURTESY OF WIENER WERKSTÄTTE

A table set for tea with every detail designed and executed by Wiener Werkstätte. The silver is richly engraved and combined with ebony handles and knobs. The cigarette holder is in brilliant colored metals, and there is a tall, slender silver vase of flowers—all assembled on an exquisite piece of point d'esprit, which is also modern and Viennese

A tea set compactly designed of burnished silver. The handles and knobs are of Macassar wood, ornamented and inlaid with thin parallel bands of silver. Designed by Wiener Werkstätte

A Viennese hammered silver samovar with elaborate ivory handles and knobs. The metal shows the greatest brilliancy because of the artistry of its treatment and the grace of its outline. This is designed and executed by Josef Hoffmann

A tea service, silver and ivory, beautifully combined and finished with a patine that gives it an effect of different lights and shades. All the handles and knobs of the service are of ivory and the silver is a rich, beautiful shade of pewter, executed with an irregular surface which accounts for the fascinating high lights that play across it. Designed and executed by Josef Hoffmann

Charming and most unusual tea service of ribbed silver with elaborately carved ivory handles. The silver is pressed very thin and is distinguished in the delicate loveliness of its execution. Designed by Josef Hoffmann

Commodes of the Louis and Georgian Periods

These Beautiful Pieces of Furniture Were Originally Designed for the French Salons and Later Copied by the English Craftsmen. Twenty-Sixth of a Series on "Antiques as Decoration"

By EDWARD WENHAM

SOME years ago a French collector of antique furniture insisted that Anglo-Saxon designers were what he called unpoetical. He insisted that this was evident both in the contours and in the English names for the various pieces of furniture and that not until they began to borrow from the French styles and adapt the French names did English furniture rise above the level of inanimate wood. Allowing a certain amount of Gallic hyperbole in this suggestion, there is nevertheless a modicum of truth in what our friend said. After all *armoire* is more poetical than wardrobe: *bergère* or *fauteuil* than armchair: *canapé* than sofa and assuredly *commode* has a more romantic sound than our chest-of-drawers.

With commodes we find the influence of the French styles to a greater extent than with other objects of the 18th Century, except perhaps with chairs made by Chippendale. And while the word, commode, does not appear in English dictionaries to denote a chest-of-drawers, in view of its now common usage it should be accepted. According to the Anglicised definition it means a chiffonier or wash-stand. But for our present purpose we will refrain from italicising it even if employing it to indicate those splendid pieces of furniture first made by the French *ébénistes* and later copied by Chippendale and other 18th Century English craftsmen.

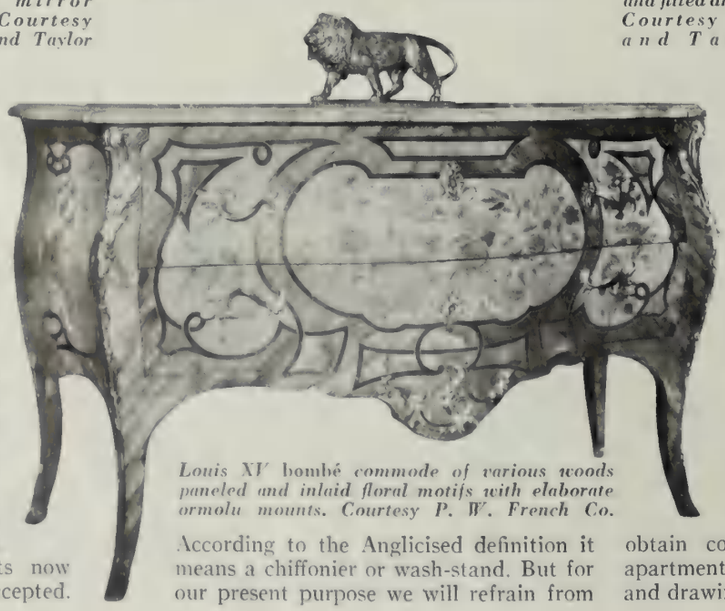
Basically commodes are chests-of-drawers but where the latter are merely a rectangular box-like affair evolved from the ancient dower chest, the French pieces developed those graceful curves and carved ornamentation which confer upon them what our French friend described as poetry. In other words they are utilitarian chests-of-drawers raised by the skill of artists to the plane of decorative furniture. But they are more than that because in addition to their ornamental value to any interior, they retain the usefulness of the chest. That their value in this respect is fully recognized is quite evident from the revival of their traditional placing as side pieces in modern rooms and halls.

Then again the various styles of the different periods, both French and English, permit us to obtain commodes suitable either for the apartments in the manner of the great salons and drawing rooms or for the more simplified

A petite commode of the Louis XVI style with a carved frame mirror above. Courtesy Lord and Taylor

Section of a pine paneled room showing the use of a Louis XV commode and armchairs against a large tapestry. Courtesy B. Altman & Co.

An Empire commode with the column supports and fitted drawers. Courtesy Lord and Taylor



Louis XV bombé commode of various woods paneled and inlaid floral motifs with elaborate ormolu mounts. Courtesy P. W. French Co.

interiors reproduced by the aid of French provincial furniture or the less elaborate designs of the English 18th Century. Such commodes as were made from the designs of André Boule, Cressant, Jacques Caffieri and other famous men of the Louis XV and XVI periods naturally call for large rooms as well as a suitable background, because they display that lavish use of ornamentation which was typical of the French rococo and neo-classic styles. André Boule, of course, represents the late 17th Century and the designs popular during the reign of Louis XIV and his work is perpetuated in the name "boule" which denotes the style of decorative inlay he applied to the surfaces of his commodes and other furniture.

Half round commode in the style of the Adam Brothers, made of satinwood and decorated with oval panels in painted classic figures. Courtesy Lord and Taylor

This method of inlaying has remained popular to the present time, though there are few examples which equal those produced by Boule himself. Originally it was a form of veneer work in which tortoise-shell, brass, ivory and different metals were used, often embellished by enamel work. The result of these combined is a curiously attractive effect of light and shade and when used with the various curved shapes of French commodes the beauty is accentuated. The brilliant surfaces of the fine metal inlay is especially beautiful against the subtle colorings of tortoise-shell, and ivory, and more especially so when the intricate designs were enriched by colorful enamels.

With the French commodes of the Louis XIV, XV and XVI styles ormolu handles and mounts were frequently profusely employed. These reveal the perfect modeling and undoubtedly add to the beauty of the pieces to which they were applied. But so far as we are concerned today, the majority of modern rooms and the present vogue of more simple interiors call for the less ornate pieces. And such are obtainable in the style of either of these periods and mounted with the ormolu ornaments of a modified type and consequently more in keeping with our present-day tastes. Such an example is shown among the illustrations in the Louis XV *petite commode* placed in a pine paneled room hung with a delicate French tapestry immediately above the commode.

Chests-of-drawers of the plainer types are now effectively employed as wall pieces with paintings or mirrors. Courtesy Harry Meyers Co.

This gracefully shaped piece of furniture has the *bombé* or swelled sides and front typical of the period, the ormolu mounts being restricted to the knee of the legs and the drawer handles and plates, with small metal scrolls applied to the feet. Here we have an example of Parisian work influenced by that restraint resulting in the less elaborate furniture which offers more appeal in our homes today. More often than not the commodes are fitted with marble tops, this feature also being repeated by the French regional craftsmen. Otherwise the provincial styles lack most of the Parisian elaborations albeit they retain the graceful basic curves of the ornate Louis XV styles. French provincial commodes from those sections which were closer to the capital naturally manifest more characteristics of the advanced styles even though there is a marked modification of the decorations. For instance those of the Louis XV period frequently assume the *bombé* shape and as often have the heavy metal handles and escutcheons, but the general outline is patently subdued. The drawers are paneled by carved moldings in various curvations, the two outside panels flanking a smaller shield-like shape in which the ornamental escutcheon plate was placed. With commodes of this type there is a deep molded apron with some carved center motif, generally a rococo shell and the feet in place of the scroll are *pied de biche* or hind's foot shape. When we approach the commodes of the Louis XVI period we have severe lines which appeared *(Cont. on page 96)*

A Chippendale mahogany commode displaying French rococo influence in scrollings and other decorations. Courtesy Daniel H. Farr

Satinwood commode with top and front inlaid with marquetry banded with tulipwood. Door at either end, forming cupboards. Courtesy Frank Partridge

House of Many Materials, Skilfully Associated

In Its Outline This Is One of the Most Graceful Houses at Fieldston. The Curved Roof, the Substantial Chimney, the Open Arches Are Well Placed and Make It an Important Modern American Home

By JULIUS GREGORY

Julius Gregory, Architect

PHOTOS BY S. H. GOTTSCHO

MORE and more every progressive architect is experiencing a desire to develop a modern outlook in his work—and with different individuals there are, of course, different degrees in such an outlook, and different things seen and felt. For so many years my own work has tended toward the picturesque, it is not at all impossible that a great many people expect me to be among the last to adopt a modern point of view. But their expectation is quite wide of the mark, and in a sense I am not going forward to modernism but back to modernism.

The present day architect is watching the trend of taste today with keen interest.

Above—Front view of the Henry Heide, Jr., house, showing the timbered gable with interesting window placement. All wood in half timber construction, frames, etc., is oak, dark brown finish

He sees the architecture of office buildings and stores presenting a new and much more exciting picture than could have been envisioned twenty years ago. And it is good architecture. Let no one make any mistake on that score. Such buildings as the Telephone Building in New York, the Shelton, the Chanin, and many others are real achievements. They are writing architectural history. They are evolving a definite manner which some day will be recognized as one of the great styles. And most of all they are making everybody—not architects alone—think new thoughts about architecture.

The present day architect is watching, too, the rising vogue of the modern interior—and he is not get-

Left—Covered patio seen through triple arched wall. Interesting peaked roof line. The sides of the walls are big oak timbers. The plan of the chimney is noteworthy

Our Debt to Tudor Architecture

Exceptionally beautiful two-story entrance to the Heide house. The timbers are all solid oak with panels of ornamental stucco set in. Here one especially sees Mr. Gregory's understanding of harmonious association of building materials. The parapet around the terrace is natural rock ledge, as are the entrance steps. The general effect is a very rich and picturesque adaptation of Tudor architecture to an American home

Above—An exceptionally charming and friendly entrance to the servants' quarters. The curved slope of the roof is particularly fine. The basement walls and pavement about the entrance are rocks ledge. Note the effective planting

ting quite so exercised over it as the general public. He finds it still a good deal too alien, too much the work and too much in the spirit of French and German designers. Perhaps he is quietly waiting for the furore to subside before he feels ready to show what form the modern American architect will give to the modern American interior. The French and the German manner in furniture and interior decoration must necessarily go through many changes before they can become an integral part of the American home. And it is probable that the architect will be the designer who, in the end, will effect the relationship.

Supposing that the essentially modern interior, whether it derives from France or Germany, is as wonderful as many people seem to earnestly believe it is—the American architect is not, now, ready to design houses that will rationally assimilate such interiors. For the most part, these interiors will be found in city apartments and not in country houses.

Every one would like to know the future of this style that is generally called "modern," but in my opinion the whole vogue will resolve itself, inevitably, into a matter of taste. If public taste becomes united in accepting the new style, that taste will rationalize much that now seems to possess little merit aside from its novelty. Design will become increasingly more expressive of its material and function. And that will be the only kind of modernism that will deserve to survive.

I write thus about it because, in my own work, I am coming back to that kind of modernism. I think it was Chesterton who said that the most significant thing about the ancients is (and was) that they did not know contemporaneously that they were ancients. We do not share this advantage as of our own time. We are far too self-conscious. The builder of the Middle Ages, evolving half-timber construction, rearing cathedrals, was, in his time, more modern than we can ever be today. We know too much or, at least we have too much background, too many sources whence to derive true inspiration.

Any serious-minded architect (and that means most architects) must feel that he needs to simplify his outlook very considerably, and today more than any other time in the world's history, to base his work primarily on the new possibilities inherent in materials, and to let design spring from these. It is in this sense that I am going back to modernism, and it is in this sense that much of my previous work has been preparing.

Modern uses of familiar materials will not mean entirely that metal and glass, for instance, will be used for most of the things we think of as made in other materials. All materials have essentially modern uses—wood, plaster, brick and stone. Modern design is going to mean an increasing freedom from precedent in the ways that familiar materials will be used. And often these ways will not

(Continued on page 102)

Below—Here we have a view of the Heide house looking toward the Sound. On this side is an open terrace built up of brick and stone. The half timber construction here is important and really structural. The tiles on the roof in soft tones, from dark red to reddish black, give the effect of an irregularly thatched shingle roof and add a note of color depth

Famous Old Doorways In Ancient Paris

Four of the Most Beautiful and Famous Doors in Paris of Exceptionally Fine Architectural Design and Rare Decoration—an Inspiration for Modern Decoration

From the Collection of Berenice Abbott

PHOTO E. ATGET

Gothic doorway interior façade of the Hotel Cluny. Date 1435

Louis XV entrance door of the Hotel de Chateaubriand

Louis XVI doorway of great decorative beauty in the rue de Clery

Fine doorway in the period of Louis XVI in the Hotel de Chimay

Pottery Vases as Mediums for Color

The Bright Colorful Decorations of These Ornaments Are Naturally Adaptable to Interiors Furnished in the Less Sophisticated Provincial Styles

By DOUGLAS NORRIS

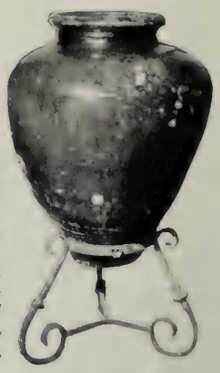
A Majolica lamp typical of the famous old Umbrian pottery towns. Courtesy Carbone, Inc.

Glazed pottery vases of the classic type shown in this setting are especially ornamental on a console table or used separately. Courtesy Rookwood Pottery Co.

THAT always improving technique, displayed by examples of the various crafts during the world's history, expresses itself in superior construction, in the finer shapes and in the interpretation of the ornamental motifs. Woodwork passed from the robust and heavy forms of the Gothic to blossom forth in the refined styles of the Renaissance and the, later, beautiful furniture of the 18th Century; metalwork assumed a beauty in keeping with the splendour that marks the interiors; and the simple naturalistic decorations applied to pottery were gradually replaced by the more formal and defined forms which manifest the artistic development of the craftsmen.

Yet, despite this advancement, distinct traces of the earlier traditions have remained and these reveal themselves to a greater extent in the pottery vases made in certain parts of Europe. This would be natural because much of this attractive ware is produced in outlying districts which have remained more or less unaffected by the fashions of the larger centers. Curiously enough, while we differentiate between the furniture made in the important cities and that of the rural sections of the several countries, we rarely make this distinction in connection with the pottery. None-the-less it is our interest in the provincial furniture which has resulted in more attention being paid to the pottery ornaments which are naturally a concomitant to the interiors we are now reproducing in the manner of the simpler European homes.

In the same way that the furniture of rural France, Italy and Spain has made its appeal because of its unsophisticated styles, so have we come to realize that the people of the various sections sought to bring brightness to their homes through the medium of painted vases. In these we see that innate desire for brilliant colors which has always been characteristic of the human race. Though the handiwork of untutored peasant painters, the decorations of these pottery ornaments attract us because of their very naiveté. Then too they frequently exhibit certain local features common to some locality and this adds to their interest particularly if, at some time during our travels, we have visited the parts in Europe in which the people maintain the often ancient traditional decoration.



An old Spanish wine jar on wrought iron stand of the type now used to hold a large palm. Courtesy Montllor Bros.

In recent years many of the rural groups of potters and decorators have developed into small factories, which, incidentally, has been almost entirely due to the American interest in their productions. Possibly, as these organizations have progressed, the painters have displayed more definition in their work but they have never lost that pleasing simplicity which has come down to them from their ancestors. There is no reason why they should do so. Even

This piece of Italian pottery will hold your garden's fairest blooms or lend a charming decorative note by itself. Its Graffito design blends tones of ivory, green, tan, brown and yellow in most effective harmony. Courtesy Ovington

Egyptian ornament for Rookwood jar and candle sticks appropriate to floral design. Courtesy Rookwood Pottery Co.

if the numerous modes of transportation in our country have to a great extent eliminated distances and largely urbanized our rural sections, there are almost innumerable sections of Europe where the people are still isolated from the influence of city life. Consequently the crafts of these outlying districts retain much, if not all, of their unstudied naïveté.

We need no further proof of this than the pottery vases which are being made in different parts of Italy, Spain, France and other European countries at the present time. All retain the earlier simple decorative styles and all repeat the same brilliant color tones found on pottery vases which come under the more esoteric group of "antiques". Rural Italian potters, for instance, have even retained the shape of the ancient Greek amphora, though they generally apply several handles in place of the two found with original amphorae. Pottery vases of this shape are decorated in styles dictated by those known to some particular district. Blues, yellows, greens and browns are combined with an apparent disregard of any distinct design. But the colors are always applied with an unconscious artistry which results in a fascinating beauty because of the very indefiniteness.

Sometimes the sides will be painted with large medallions inclosing rudely outlined forms of birds in bright colors; in other cases the peasant decorator will add a band of lozenges and lunettes with rough scrollings but always he interprets the different motifs in that obviously unschooled manner which has distinguished this pottery for generations past. But with most of the shapes there is an observable influence which has come down from the pottery vases such as were discovered at Pompeii and which were made centuries ago. Some have the shaped rim of the Greek wine jugs others the high handles of the *scyphus* or drinking cup or the pear shaped bowl of the *stamnos*, a large jar with two small handles.

That they exhibit local features is evident from the examples used to illustrate this article. With all of them the gay colors, dear to the peasant are present. Yet there are differences between the decorations of the several districts and some give evidence of a more advanced technique than others. For example, the Piediluco pottery which is indigenous to central Italy displays the quite naïve decorations known as *Paesano*, meaning "for the people". And in the rudely outlined floral motifs depicted in brilliant colors is the traditional style of decoration which the people of that section have always known. Compare this ware to that of other pottery districts and it is patent that the artistic progress of the Piediluco has been untouched by outside influences.

This setting illustrates the decorative value of colorful Spanish pottery when used on top of a wall piece and hung on a wall. Courtesy Montllor Bros.

This lamp is of the majolica known as Salerno *in blues, greens, and yellows on a white background. Courtesy Carbone, Inc.*

Similar shapes are being made today in Umbria, Tuscany and other parts but these reveal more definitiveness in the style of the decorations. There is a more subtle interweaving of different motifs and a conventionalizing of certain forms. Floral designs will be symmetrically balanced but will none-the-less retain traces of that lack of formality reminiscent of earlier times. Yet the ware from each of these districts invariably has some distinctive characteristic either in the style of the painting or in some curious adaptation of the original shapes or in the ground color of the body. The color of the ground of all European pottery varies according to the clay found in the immediate district so that some may be an intense white while others will have a creamy or possibly an elusive blue tone and these variations undoubtedly add to the effect of the painted decorations.

So wide is the range of sizes in which these pottery ornaments are obtainable, that it is possible to adapt them to almost any use in a room. Especially are they suitable as bases for lamps and one of the larger ones used in this way is an attractive addition in a hall or on a small table in the corner of a room. Naturally they offer themselves as flower holders and one of the more squatty type filled with varicolored blossoms is an effective table center. Others such as those copied from the ancient wine jars and fitted in wrought iron stands are now being used as umbrella holders or to hold a growing palm or fern. Such an arrangement brings a peculiarly beautiful spot of color to an interior due to the combination of the brilliant decorations of the vase itself

(Continued on page 104)

Italian vase decorated conventional floral design in rose, yellow, orchid or tan on a blue ground. Courtesy Ovington's

Piediluco pottery from central Italy in a decoration known as "Paesano" or "of the people"—in gay colors and simple designs and forms common to rural majolists. Courtesy Carbone, Inc.

Sideboards and Serving Tables by Modern Craftsmen

American Cabinet-Makers Are Reproducing These Fine Pieces from the Styles of the Georgian Designers as Well as the Earlier Oak "Side Bordes"

By EDWARD WENHAM

POLITICAL changes and historical events have each exercised some indirect influence in bringing about the splendid interiors which the mode of living in later centuries has demanded. The outstanding instance of this was the entire change-over in the furniture styles at the end of the 17th Century. At that time the extravagance of Charles II and his court brought about a revolution in England, and his successor, William III of Holland, brought with him new furniture designs. And though our modern craftsmen obtain their designs from periods long before that time, they have realized that domestic furniture prior to the days of Chippendale was limited.

Even during the reign of Queen Anne there was a lack of many useful articles which appeared later. This is markedly so in the equipment of the dining room, the fine suites consisting of extension table, chairs, cabinet and sideboard not being known before the second half of the 18th Century. Sideboards, as we now know them, were not produced until the time of the brothers Adam so that, while there are some of these pieces which are described as "Chippendale", these were probably made by Thomas II or his son Thomas III from the designs by Robert Adam. But whoever was responsible for the many sideboards which have survived from the late Georgian days, each of them displays the graceful contours which mark the furniture of that period.

This fact has been recognised by the present-day cabinetmakers who have readily accepted the inspiration they have gained from the original models; and, today, there are workshops which, to a great extent, reproduce scenes from those smaller establishments conducted by the 18th Century woodworkers in London and European centers. In the past few years, there has been a decided inclination to refute the long accepted suggestion that good cabinetmaking disappeared with the coming of the 19th Century. And this erroneous idea has been largely disproved by modern craftsmen themselves. Not only does this present school of furniture makers remain faithful to the earlier designs; they have also shown us that their workmanship is equal to that which perpetuates the memory of the men of by-gone ages.

This is being written after a visit to a number of factories where the individual cabinetmakers, guided by detailed drawings, carefully construct furniture in that unhurried manner which ensures perfect work. In fact that is the only method that does ensure perfection. Admittedly a certain reliance is now placed upon machinery but the essentially finer work is all executed by hand. To see a sideboard in the process of construction soon convinces the looker-on how much more skill is necessary than is apparent from the finished piece. But these craftsmen always seem to visualize the work in its finished state, and it is this ability which so materially assists them in producing the excellent furniture which is distinctive of what may be called the Revival of 18th Century Design.

That importance which a sideboard represents to a well furnished dining room is sometimes overlooked. Not only is it the dominating center but the possibilities which it offers as a decorative medium are traditional. This factor the old designers were always alive to and of it the modern craftsman is equally aware. Consequently various methods have been and still are employed to confer attractive surfaces on these pieces. The most elaborate follow the designs of the brothers Adam which, at first, consisted of the early side or serving table with a pedestal cupboard placed at each end. Later these were conjoined to form what we now speak of as the pedestal-end sideboard.

It might possibly be thought that once the three pieces had been joined into a convenient whole the former style of table and separate cupboards would fall into disuse. Such, however, has proved to be far from the case because this self-same earlier style of sideboard is being made today and used in modern dining rooms. That they are more formal than the smaller examples of the Hepplewhite-Sheraton designs is admitted. But that their dignified beauty has never been surpassed is equally evident when one of these splendid combinations is placed in suitable surroundings.

As will be seen from the illustration of a side table with pedestal cupboards which accompanies this, the ornamentation follows all the refined classicism of the Adam designs. The serving table of the one shown has a marble top, the frieze being carved with scrolls and a center panel of winged griffins. The graceful tapered legs are reeded and carved with lanceolate leaves, so named because they are similar to a lance head in shape. The separate pedestal cupboards at either end are veneered with different colored

Shaped front inlaid mahogany sideboard with tapered supports and spade terminal feet. Courtesy Schmieg, Hungate & Kotzian

A sideboard of the Hepplewhite-Sheraton with the ornamental urns, the legs being turned and carved in keeping with the curvation of the urns. Courtesy Somma Shops, Inc.

woods and the classic rams' heads with pendant husks are applied to the upper corners. To complete the ensemble, in the manner of the late 18th Century, urns are placed on the pedestal ends, each of the urns being fitted with compartments for holding table cutlery.

Generally speaking, the sideboards copied from the designs of Hepplewhite and Sheraton are more suitable to the average home. Further, these are now being made in smaller sizes than the originals, though the same graceful proportions are retained. Obviously, in view of the numbers of homes which are now established in modern apartments, the smaller sideboards are necessary because there is considerably less space in a city apartment dining room than was in one of the commodious Georgian homes. At the same time, there are many fortunate families who nowadays dwell in houses built when space was not at so large a premium as it has now reached; and such homes invariably have rooms which will accommodate sideboards and other furniture constructed to the same dimensions as the 18th Century pieces.

Sideboards of the Hepplewhite-Sheraton styles also show the neo-classic inspiration but in far more modified forms than those which distinguish the Adam designs. Typical of both Hepplewhite and of Sheraton is the consistent use of the tapered leg with spade terminal feet, though the round tapered leg was also employed by both designers. These supports are spoken of as the Marlborough leg, that with the four sides and the spade foot sometimes being called the therm leg. Where the names originated we cannot say, but it is interesting to recall that similar legs were used with furniture by the ancient Greeks and we have seen an almost identical shape, as the legs of a kind of bench, painted on an ancient vase.

From the point of view of practicality, the Hepplewhite-Sheraton sideboards are also to be preferred. Similarly the shapes, as will be seen from the various pictures, are exceptionally graceful by reason of the employment of curves. Some have the round front, others take a serpentine shape or a break front with a straight section flanked by two shorter curved set backs. Occasionally there is an arch beneath the center long drawer and this arch is often fitted with a tambour front enclosing a deep cupboard. In most cases the sideboards of these styles have six legs, two at the back and four in front. This is a hangover from the separate side table flanked by the two pedestal cupboards, the same influence being apparent in the cupboards fitted at each end between the legs.

Often the urns or vases are placed one at either end of the Hepplewhite-Sheraton boards, and this tradition, too, is being revived by modern designers. Naturally, when these ornaments are used, the sideboard is of the full length as shown in the original drawings of the 18th Century; otherwise there would be an undoubted lack of pleasing proportion. When the vases become part of the setting, the sideboard is generally of the type with the wide center section between the two end cupboards and the legs are turned and carved in place of the four-sided taper with the spade feet. The reason for this is that the vases taking a curved form blend with the curvations of the legs.

This example in the style of Sheraton has the graceful arched front enclosed by tambour doors. It also has two small cutlery drawers at either end in addition to the cupboards. Courtesy Cooper-Williams, Inc.

Mention has been made of the decorative possibilities of the sideboard. These are almost unlimited because in addition to being the traditional place for the display of silver, it may become equally attractive by placing fine porcelain or other ornaments on the top. At the present time it is not unusual to hang a wall mirror above the sideboard at such a height that the articles placed on the top of the board are reflected in the glass. Sometimes a clock of the English bracket type is used in the center with a colorful porcelain vase at either end while, with the pedestal end sideboards, a particularly happy effect is now obtained by replacing the former wood urns by large Chinese pear-shaped vases.

Curiously enough the modern craftsmen continue to repeat the brass rails along the back of the Sheraton style of sideboards, though probably few of them know the original intention of this; in fact, they might even agree with the explanation which we heard recently, namely that the brass rail was placed there "to hang a curtain on so that the butler should not splash the soup on the wall." Very ingenious but hardly true. No, the rail was intended as a support for the large silver platters which at one time decorated the sideboard along with other family plate.

While we have dealt more fully with the modern sideboards copied from the late Georgian period, these are by no means the only pieces which the present-day craftsman is producing for our dining rooms. And even if he has, perforce, to indulge in a certain amount of adaptations to the "side bordes" in keeping with interiors of earlier periods, we must remember that sideboards were unknown, in their present form, before the time of Robert Adam. So that to give us a convenient piece of furniture of an earlier style but which will serve the purpose, the designer of today makes a few necessary minor changes. But always he remains true to the basic shapes of the time from which he draws his inspiration. One attractive example which is now obtainable for a dining room in the style of the early 18th Century has been copied from the base of the early dressers. Being of this period they are of course made of walnut and the modern craftsman develops the acme of beauty with the surfaces by the use of the figured burl veneer.

As a rule these "side bordes" have five or six legs with a deep apron shaped in a series of curves, while the legs are of the less pronounced cabriole type carved with the shell motif on the knee. And true to the prototype, the present-day craftsman employs the same brass handles and bat-shape plates as those found on original pieces. For rooms of the earlier oak period, there are the simple cup-

The furniture of this dining room displays the graceful curves which distinguish the styles of Hepplewhite and other late Georgian designers. Room decorated by The Colby Decorating Co. Courtesy Shaw Furniture Co.

boards raised on turned legs and stretchers obtainable in various sizes, or the more elaborate court cupboards. These have no relation to the later sideboards although they were the "side bordes" of the 17th Century. And pieces of this type made by modern cabinet-makers reproduce all the simplicity which marks those dating from the time of the Stuart kings.

Admittedly the court and standing cupboards of the 17th Century are more massive constructions, but it must be remembered the furniture of that time did not display the refinement that appeared later. Yet there is a considerable demand for these pieces for use in dining rooms furnished in the style contemporaneous to that when the dining tables were long heavy "bordes" raised on the great bulbous legs which we associate with the Elizabethan period. Therefore the reproduction of this type of earlier wall furniture by modern cabinet-makers is as necessary as that of the later styles.

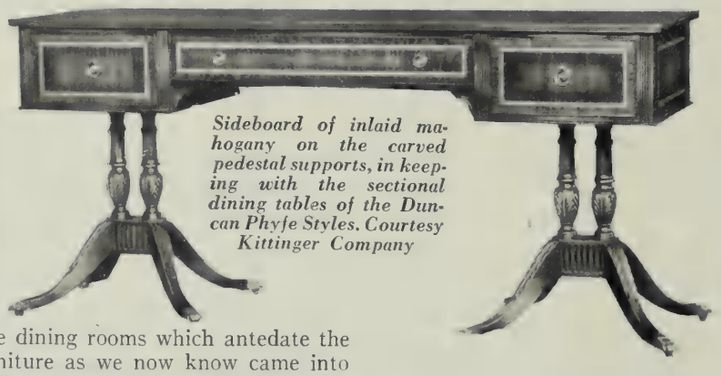
It would not be in keeping, for example, to use one of the lighter sideboards in a room where the remainder of the woodwork was copied from that of the Oak Period. Such a sideboard in this setting could not be other than an anachronism beside which the interior would display an obvious lack of proportion. This explains why the present day factories who are satisfied to copy original models have been compelled to delve into the past. We are furnishing our rooms in the several styles dating over a period of two centuries and among these we are now successful in producing excellent replicas even of the great dining halls of the old baronial castles.

It is said that the charm of the old is now being bestowed on the new and nowhere is this more a truism than with the beautiful sideboards which are being constructed in our own American shops. Not only are they faithful in shape to those of the Golden Age of furniture when such men as Chippendale, Ince & Mayhew, Mainwaring, Haig, and the later Georgian designers, Adam, Hepplewhite, Shearer and Sheraton flourished, their followers who maintain the old traditions today are also careful to select material to insure the same figured surfaces. Possibly in view of the modern methods of producing veneers the superficial woodwork of modern sideboards is more beautifully marked than that of George III's time.

In any event neither the craftsmanship nor the decorative qualities of the pieces by the modern cabinet makers is to be less admired than that which distinguishes the furniture of nearly two centuries ago. Individual sideboards and other articles may, individually, lack the sentimental and historical associations which many of the earlier prototypes possess, but this in no way detracts from their suitability to interiors which seek to reproduce the atmosphere of pre-Revolutionary times.

To revert, for the moment, to those sideboards which have been evolved in keeping with the dining rooms which antedate the period when these pieces of furniture as we now know came into use. One of the illustrations on this page shows an interior furnished in the style of the English early 18th Century. Observable with all the different pieces is the use of the cabriole legs of the more simple type which dates from the Queen Anne reign and which had been introduced to England from Holland at the time of the English revolution.

Inlaid sideboard from the Sheraton designs with shaped front and a high brass plate rail fitted to back. Courtesy Cooper-Williams, Inc.



Sideboard of inlaid mahogany on the carved pedestal supports, in keeping with the sectional dining tables of the Duncan Phyfe Styles. Courtesy Kittinger Company

But while the chairs and small side table below the wall mirror are typical of the period, the sideboard displays the skill with which the modern craftsman has adapted a design so that it is in keeping with the remainder of the furniture. In the two end cupboards of this wall piece there is the inspiration gained from the later Georgian sideboards; this is also present in the shaped front which is fitted with long drawers to hold table cutlery and linen, because many a sideboard of the Hepplewhite-Sheraton styles develops a similar protruding shaped front flanked by cupboards. Yet despite the fact that the "body" of this present piece is borrowed from the later designs, the craftsman has been careful to use the cabriole legs with the scroll ears and carved shell motif on the knees which is so closely associated with the furniture of the walnut period.

Then, too, again taking his inspiration from the late Georgian styles, the maker of this sideboard has achieved decorative panels to his cupboards doors and drawer fronts by the application of veneer which has been carefully selected for its "figured" grain. Nor do the men who are faithfully copying the original styles attempt to economise either in effort or in material to insure their producing an article worthy of their craft. Even so expensive a form of veneer as the so-called "oyster" is being reproduced with the same careful attention to the method of laying as in by-gone days.

This particular veneering is one for continual speculation to the average layman withal that it is one of the most easily obtainable. So symmetrical are the numerous concentric lines of the separate "oysters" that it is sometimes

(Continued on page 104)

Queen Anne walnut dining room group well reproduced. Courtesy William A. French Co.

Broadway To Date

The Current Plays Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES

"THE SEA-GULL"

MR. BROOKS ATKINSON in reviewing "The Sea-Gull" last winter described this great play of Anton Chekhov's as "sheer light." The expression is an inspiration. For a light pours down steadily from the heavens of intellectual apprehension on all the humans in this play, illuminating the darkest corners of the human heart and flooding the mind with a vision of the world as a place of futile aspirations, the House of Defeated Dreams. In presenting this play, the Civic Repertory has done a memorable thing.

The play is simple. The revelations profound. Here are six or seven cultured persons found together in a country house in Russia, each revealing in the course of the most-absorbing dialogue the hopelessness of his or her life, the abyss between dream and realization, the decay of illusions and the musty smell of success, as in the case of Trigorin, the novelist (superbly played by Jacob Ben-Ami, the Civic's new member), who finds that the novelist, the note-book brain, has eaten up the spontaneous man. It is he who brings to ruin Nina (beautifully and touchingly but not sentimentally portrayed by Josephine Hutchinson)—Nina, the free sea-gull soul who in her naïveté falls in love with the fame of Trigorin and finds she has loved a mannikin who seduces her merely because he wanted sex experience with a young girl.

Then there pass before us Masha (played with frightful realism by Eva Le Gallienne), a woman who has failed in love and in everything else, whose heart is gnawed to dust by the great god Ennui; Sorin, 62, crying for his lost slice of life from a wheel chair (played perfectly on the note of the Irrevocable by Paul Leyssac); Doctor Dorn, the sceptic, the immovable overlord of this drama of humanity, the man who is through with illusion and its magnificent cruelties (again a perfect piece of work by Walter Beck); Konstantin, "struggling for form" in playmaking and story-writing and who commits suicide because he loves Nina and because the Muses have mocked him (Robert Ross), and, finally, Konstantin's mother, Irina, gay, frivolous, selfish actress, mistress of Trigorin, who, Chekhov lets us see, being gay and heartless, is the only "happy" person in the play (Merle Maddern plays this part excellently and vividly).

Muriel Kirkland, the heroine of Preston Sturges' popular comedy, "Strictly Dishonorable", produced by Brock Pemberton

Virginia Venable as "Guadalupe" in Michael Gold's "Fiesta", the first play of the Provincetown Players now at the Garrick Theatre

Miss Le Gallienne, who directed "The Sea-Gull," has now put her organization in the very forefront of artistic achievement on the American stage. The music, the scenery, the perfect acting, the penetration and intelligence displayed in the slightest details not only make the production of Chekhov's master-play the crowning work of the Civic's seasons but have added to my brain-cells new stores of beauty. It is Magic, Beauty and Light, perfectly rendered.

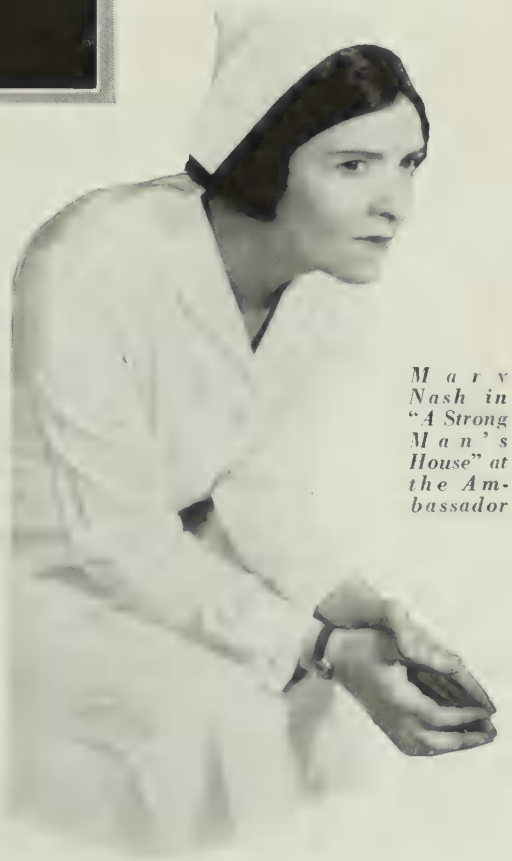
"SWEET ADELINE"

No vulgarity. Without a lewd gesture or a single filthy speak-easy joke. No stupid dancers. No legs just for the sake of legs. No jazz-band. And a tremendous hit! Such is the astonishing story I have to tell of "Sweet Adeline," a burlesque musical romance of the "gay nineties," written and presented by the Hammersteins, with catchy, designedly reminiscent music by Jerome Kern.

"Sweet Adeline" is, in fact, one of the most delicious bits of entertainment for old and young New Yorkers that have landed on Broadway for a long time. It tells the story of how a Hoboken girl came to the Broadway stage. *Mais n'importe!*—here are the old beer-gardens, the roof-gardens, the Hoffman House bar, McGowan's Pass Tavern, the Bowery Theatres, old Jimmy Thornton—well, when New York was New York and before the Torquemadas and snoop-snouts changed it into a depraved sneak-easy.

And here, too, is a perfect musical burlesque cast. Helen Morgan as Addie Schmidt, of Hoboken, is first of all a melancholy dream of blues and blacks, then a gorgeous triumph in red, and finally an exquisite creature of springtime. She is Romantic Beauty once again on Blowsy Broadway. Charles Butterworth, serious, quaint, pathetic, shuffling, is a comedian as truly to the manner born as Chaplin or Leon Errol. His most commonplace remark causes explosions. He is an artist. Irene Franklin is Irene as she never was before: gay, spontaneous, dashing Violet Carlson is an eccentric little comedienne whom it is hard to forget. Robert C. Fischer's one short little old-time German song made us all sentimental. A great show of old New York. Try to see if you can get in!

(Continued on page 106)



Mary Nash in "A Strong Man's House" at the Ambassador

A Country Home of European Inspiration

The South of Europe Has Given its Picturesqueness to the Charming House of Mr. and Mrs. Maxwell S. Mannes. This is true of the Decoration as Well as the Architecture

By GILES EDGERTON

John Matthews Hatton, Architect

New York Galleries, Inc., Decorators

THIS gracious stucco house, the home of Mr. and Mrs. Maxwell S. Mannes, has the Mediterranean flavor well established, and yet there is also personality in it, which announces it from the start as the home of people who know the architecture of the world and the grace and charm that adorns that architecture; who, nevertheless, have that definite, almost austere sense that belonged to the home makers of olden times—namely, that your home is built for your own happiness, your own interest, your own comfort.

And whether you look at the somewhat severe entrance façade of Mr. Mannes' house, or whether your eye drops with pleasure on the stone patio, you realize that this home was built for delightful country living and by people who would be content with nothing less than an environment that expressed their own pleasure in the beauty of the world.

The approach to the house has quite a splendid sweep and the entrance is one of the most interesting features of the place. The door was taken from a Sixteenth Century monastery and has all the beauty and air of mystery that the monastery door should, and often does have. A Spanish monastery immediately awakens a sense of romance, and how can romance enter except through a door that is rich and colorful, with an effective amorous note of its own. This particular door is of walnut; through innumerable waxings at the hands of patient monks, it has acquired a beautiful patine and each of the small, shining panels is carved with a different design in low relief.

The floor of the entrance hall is of black tile, a perfect background for the rich, antique rugs. The seat at the side is a fine reproduction of an old Gothic choir stall. Architecturally, the hall, with its vaulted ceiling and carved pendentives, suggests an old cloister.

But to go back to the exterior of the house, it conforms delightfully to the type known as Majorcan, which combines various elements of the Spanish and Italian styles. Set against a background of trees, the approach has wisely been kept clear so that the house is exposed to the sun as it would be along the Mediterranean. The roof, of tropical colored tiles, is a reproduction of one of the famous roofs of the Harkness memorial. The wrought-iron balcony gracefully relieves the expanse of the rich old stone textured wall.

Above—The country home of Mr. and Mrs. Maxwell S. Mannes, at Mamaroneck, N. Y.

Left—Patio of Mr. Mannes' house, showing winding stairway leading to the sun loggia

Down a little stone stairway, which curves around the tower, you enter the patio from the sun loggia. On the stone terrace, various pieces of graceful outdoor furniture are painted in vivid colors and covered with gay chintzes. Majolica jars and growing plants and Portuguese rugs are placed in interesting relationship to the central tile pool.

The sun loggia, which is approached by the little stairway, is divided from the living room only by double arches, so it seems to remain integrally a part of the living room. The floor is tiled and the draperies are of linen, tête de nègre ground, figured in henna and green. The chairs are in henna brocatelle and the sofa is a lovely, sea green fabric.

The tower, which juts out of the sun loggia, is an unusual architectural feature. It is painted, on the interior, in Gesso decoration, in faded reds and blues, and has been utilized as a tap room.

The Mediterranean feeling is naturally carried from the exterior of this home to the interior, and the living room is furnished in a delightfully harmonized scheme of old Italian and Spanish furniture. Very wisely, the walls are light, oyster white; the ceiling is Mediterranean blue, with the beams decorated in faded reds and blues. There is an Italian sofa in gold brocatelle, against an Italian Renaissance tapestry. The curtains are ingeniously arranged on swinging wrought iron cornices to permit the casement windows to swing in. Two fine oval needlework panels are seen on either side of the tapestry, and the antique Kermansha is in old greens, blues and reds.

The dining room remains in close harmony with the general South Europe scheme. The walls are a soft Mediterranean blue and the floor is the reproduction of an old marble floor in an Italian palace. The furniture is Italian Renaissance, with the exception of the chairs, which are Eighteenth Century Venetian, deliciously covered with antique rose brocatelle. A rare bit of old fabric behind the sacristy cupboard is coral silk, embroidered in silver. True to the prevailing style, the wall sconces are wrought iron with the bulbs hidden behind iron leaves and flowers.

A concession to the vogue for modernistic decoration has *(Continued on page 100)*

Living room with a glimpse of the Renaissance tapestry and antique Italian sofa

JOHN WALLACE GILLIES, PHOTOGRAPHER

View of the dining room with its interesting wrought-iron torcheres and swinging curtain fixtures

Second view of the dining room of the Manneshome with its fine old Venetian chairs, the screen of Genoese velvet and wrought-iron wall lights

Visiting the Art Galleries

The Season Begins with the Opening of a New Art Museum Devoting Itself Solely to the Masters of Modern Art

By MARY FANTON ROBERTS

"Sisters", from a painting done in Spain by Maurice Fromkes. Courtesy the Milch Galleries

TWO events in the world of Art in America are of real significance to the country. One is the opening of a new and important art gallery and the other the closing of the life of probably the most important figure in American Art; an important figure, as a matter of fact, internationally. I refer, of course, to the death of Robert Henri, painter, philosopher, and the finest friend that Art and artists have had in the last decade.

I have known Robert Henri personally for over twenty years. While I was editing two, more or less, art magazines, *The Craftsman* and the *Touchstone*, I was brought almost in constant contact with him. If I was ever bewildered or puzzled about any matter that related to the advancement of Art, I found an open door in his studio and always an open mind for all significant Art matters, young or old, new, or of the days gone by. Robert Henri was not a man who belonged to any age or race or generation. He was a world spirit. His desire for Art was that it should be free for all people, for all occasions, for all purposes.

He was a great teacher because he wanted all of youth to have all of the opportunity of the world. He was a great painter because he wanted to set forth on his canvas what he found of beauty among the people wherever he sojourned. He was a man reverential toward the old masters but even more reverential toward the new spirit in Art. All people who were sincere and honest in relation to their work, who could take criticism as well as praise, who were willing to work and willing to suffer as well as rejoice, could go to Robert Henri with or without an introduction, with or without an appointment, and receive the most stimulating advice, hospitality and help that were ever given by a great man to those who appreciated greatness in others or longed to achieve it.

"Still Life", by Conrad Kramer, prize winner at the summer competition of the Dudensing Galleries, showing now in the American section of the Carnegie Institute Exhibition

"Portrait of a Child", by Jean Baptiste Greuze, purchased in Paris by the Ehrich Galleries

Robert Henri was a man of rare insight into human nature. He had no time for sentimentality, for the person without courage and capacity for work.

He was an immensely open minded man, interested in all the developments of artistic technique. He did much for the movement of dynamic symmetry, believing in it, and working in it, as did George Bellows. He was immensely interested in Maratta and all that imaginative man wanted to do in the production of color for the palet. He had an eye for Manet as well as for Velasquez; for Gauguin as well as

"Le Jockey", from a lithograph by H. de Toulouse-Lautrec. Courtesy Kraushaar Galleries

"Soupir", from a drawing by Picasso. Courtesy de Hauke & Co., Inc.

Titian. He was one of the first men who took up the cudgels for El Greco in this country; one of the first, also, who welcomed Maillol. He was back of the first independent exhibition, and exhibited in every succeeding one. He was generous toward all foreign thought, all foreign artists except those that came to patronize us.

He was profoundly interested in great architecture, fine music, dancing as an art, and the writers who said great things in a simple fashion, like James Stephens and George Moore and Cabell. He was the most loyal friend, wisest counsellor; without, so far as I could ever tell, malice or cruelty or wanton criticism for any human being at any time in his life. He painted the world, and his paintings bring you the spiritual and emotional quality of many races, explaining to you also the racial characteristics and the intimate manner of men, women and children, revealing his profound understanding of humanity and his love and tenderness for it.

"Easter Eve", one of John Sloan's etchings. Courtesy Kraushaar Galleries

To have known Robert Henri well and long was a great experience. He gave one zest for life, belief in what life could accomplish. His was the attitude, the fine, philosophic attitude, of the man who asks nothing and gives everything.

But to return to the event already mentioned of such significance, a new Art Museum in New York. At an advance notice, given the guests at a luncheon when the first statement of the gallery was made, the following point was brought, "that New York, alone, among the great capitals of the world, lacked a public gallery where the works of the founders and the masters of the modern school can today be seen." Hence, a group of American collectors and patrons of art have brought about the establishment in New York City of what should become an important and prominent museum of modern Art. Their immediate purpose is to hold, in a gallery on

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"Chase House, Annapolis", etching by Childe Hassam. Courtesy F. Keppel & Co.

England's Prime Minister Visits America

In London, the Right Honorable J. Ramsay MacDonald Lives in an Eighteenth Century House of Great Beauty

By ANNETTE ADAMS

WHEN I went to see the delightful Eighteenth Century house of the new Prime Minister of England—James Ramsay MacDonald—the birds were chirping in the bushes in his garden. For the house is situated in an old world corner of Greater London. It was so peaceful there that one might have been in the depths of the country, instead of within a few minutes of a busy Tube Station.

From the lane outside the house one can glimpse but little of the exterior, which is hidden behind a rather high wall.

Through a narrow gate one enters. It is a very simple and unpretentious entrance to such a charming home. A narrow strip of ground, with holly trees and evergreens, by courtesy called "the drive" is enclosed, fronting the house, onto which the hall-window looks, which is window and door combined. Visitors can gaze their fill—and they be so inclined—at entrance hall and stairway of the new Prime Minister's house while they await admission. For the window is left unadorned by blinds or curtains.

Ramsay MacDonald in the study of his Eighteenth Century English home. Below, the hall of Mr. MacDonald's beautiful home, showing the antique oak chest, oak chairs and inset shelves holding old cut glass goblets and hand painted plates brought from Jamaica by the Prime Minister on one of his trips abroad

The hall, with a quiet air of dignity and spaciousness is a good index to the character of the rest of the house. In summertime it is used as a sitting-room—an additional one Miss Ishbel MacDonald told me—and very pleasant and cool it is with its polished tiled floor and white enamelled walls.

Some aquatints of Devon, Cornwall and Scotland hang in the hall. Mr. Ramsay MacDonald has a fine collection distributed throughout the house. The furniture in the hall is probably Carolean, and includes a very ornate carved armchair and a smaller chair in the same style. The oak chest seen in the photograph, with lozenge carvings, is in a fine state of preservation and dates possibly from 1625. On the inset dresser shelves, on one side of the hall, are some hand-painted white china plates which Mr. MacDonald discovered in Jamaica on one of his trips abroad, also very heavy old

English cut glass goblets in purple and gold. On the left of the hall are the doors leading to the service quarters, and on the right are the diningroom and the sitting-room, both on the hall level.

As Mr. Ramsay MacDonald is a great admirer of period furniture, particularly that of the 18th Century, it is not surprising to find that he has endeavoured to collect in his home (the foundations of the house were laid in 1740) as many pieces as possible of that period.

In the diningroom, which has glimpses of the little road at the side of the house, there is an early 18th Century dresser in oak, on which is a further collection of the hand-painted china seen in the hall. The handsome oak dining-table, heavily beaded and carved, has had many notable persons seated around it from time to time. The chairs with urn-shaped splats have rush seats. On the top of the dresser stands a black Wedgwood winged Mercury (as seen in the photograph) and also can be seen a fine example of an oak carved seat.

Some of the Labour Prime Minister's splendid library (which contains hundreds of volumes) has

The library where Ramsay MacDonald studies and works. Over the mantel is a very fine portrait of the great Labor leader by Solomon J. Solomon

Below—
Sitting-room in Ramsay MacDonald's Eighteenth Century home. At the right, over the books, is a rare collection of valuable Cromwellian portraits

The diningroom with its fine Eighteenth Century dresser, antique chairs and table, and books, too

overflowed into the diningroom, and it is housed in the large bookcase on the left of the dining-table. It was there that Mr. MacDonald showed to me a complete set of "Household Words" edited by Charles Dickens, also a complete edition of Byron's works. He told me he is a great admirer of Anthony Trollope, the novelist, and his novels are included in the books in the diningroom, also the works of Jane Austen, and "The Muse's Library", and an edition de luxe of "Jerusalem", a complete set of Dove's Press, and William Cobbett's "Register".

From the diningroom we went to the sitting-room, which adjoins it. It is a smaller, but a pleasant room, with that quiet, dignified air of repose which seems to permeate every room of this fine old house. Books are to be found here also. Mr. MacDonald pointed out to me the works of Scott, George Eliot, Thackeray, Browning, a complete set of Charlotte Brontë, the prose works of Milton and of Dean Swift, also works by Mrs. Gaskell and Robert Burns, the poet of Scotland. I noticed that when Mr. MacDonald was speaking of his library he mentioned books which he had at his house in Scotland, at Lossiemouth, which he always referred to as "home". His affections cling around it. In the sittingroom is a most interesting collection of engravings of Oliver Cromwell, the Protector, and of members of Cromwell's family. Miss MacDonald told me they once had a cottage in the Cromwell country, and it was then that her father commenced his collection. One of the portraits of the Protector is signed, with the date, June 14, 1695, and there is also a charming portrait of Cromwell's mother, who was a daughter of Sir R. Stewart. I noticed also an engraving of Robert Cromwell, the Protector's father, who died in 1617, which has an inscription: "from the original at Hinchinbroke Castle, presented by Cromwell to Colonel Rich, bequeathed by his great grandson Sir Robert Rich, Bart., to the British Museum". The small chairs and the armchairs are in mahogany after Hepplewhite design, with shield back. Lapis lazuli blue and silver brocade is used to upholster the carved walnut and cane settee, and there is a handsome Queen Anne period commode, with metal ornament at foot and brass handles. The ornate carved brass standard lamp in a corner Mr. MacDonald told me was presented to him

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Present Day Potters Preserve Traditions

In Reproductions of Historic Designs, Silver and Gold Lustres, Gleaming Glazes and Brilliant Enamels

By JULIET and FLORENCE CLARKE

Dimpled rogues in porcelain uphold this white Spode centerpiece and candelabras with exquisite hop vine decoration. Courtesy W. H. Plummer & Co., Ltd.

Dinner service of Rosenthal china in ivory, with jade green border, encrusted with gold and ivory; dessert plates with green and gold border. English rock crystal stem ware. Courtesy John Wanamaker

OF ALL the arts of all the ages, none has so ancient a history, is so widely practised among all nations, or has a more universal appeal, than the art of the potter. None has surpassed it in beauty or exceeded it in utility. For ages it was the glory and despair of nations, the pastime of kings and the pursuit of peasants, for in its plastic form the clay lends itself with equal ease to objects of sheer beauty or of the most simple, crude design and humblest use, and from the first rude jars which primeval man moulded with his bare hands and dried in the sun to store his grain, were developed by a long gradual process priceless porcelains of eggshell fragility and marvelous glaze, decorated with gold and silver, rich colors and brilliant enamels, painted with exotic birds, gorgeous flowers, luscious fruits, beautiful landscapes, celebrated chateaux and historic castles of old and splendid memories—the signed work of well known artists.

Among the treasured heirlooms of ancient families are dinner services of rare china decorated with their mottoes and armorial bearings in correct heraldic colours painted by celebrated artists of the time. Lovers of historic china will be interested in a collection recently assembled, examples of which are illustrated. Dating from the late eighteenth century is a fine old Chamberlain's Worcester dinner service, painted with the crest of the Hutchinson family, on white background enclosed in wide pastel blue borders modelled with white garlands in low relief and finished with bands and scrolls of brightly burnished gold. An old Rockingham dessert service, painted in correct heraldic colours with the armorials of the Raikes family, of Welton, Yorkshire, bears the motto "Honestum Praeferre Utili", in magenta borders, overlaid with reserves of landscapes in their

Below—Classic scrolls and elaborate overlay in gold adorn the gray-green ground of this service plate in Black Knight china. Courtesy Graham and Zengler, Inc.

Below—Royal Worcester in Buckingham pattern, wide cream border with scrolls and urns in yellow and brown, flowers and fruit in brilliant enamels. Courtesy Ovington's

natural colors, and profusely ornamented with burnished gold.

Also most interesting are the teacups and saucers of fine old Paris porcelain, by Feuillet, with the armorials and motto "Toujours Prest", of General Sir Robert Meade (second son of the first Earl of Clanwilliam), painted in heraldic colors on white ground enclosed in borders of florals and trellis design in etched and burnished gold. These teacups and saucers were made in 1808, on the occasion of his marriage to Anna Louisa, daughter of Sir Robert Dalling, Bart., which took place on June 20th of that year, and for more than a century have been cherished in the Meade collection, Erasham Hall, Bungay, Suffolk. Plates and compotes of a lovely apple green dessert service of Minton china, dating from 1800, are decorated with typical Scottish landscapes, and a tea and coffee service of old Worcester, by Flight, Barr and Barr is painted with wide bands of pæonies and foliage in maple, vermilion and royal blue on white ground enclosed in gadroon edges of burnished gold.

"Cauliflower" tea service in brilliant green glaze on Queen's-ware, developed by Josiah Wedgwood in 1757. Courtesy Josiah Wedgwood and Sons, Inc.

To the enthusiasm of a New York house is primarily due the revival of interest in Royal Worcester porcelains, which for a time were almost eclipsed by spurious imitations. This porcelain has always been noted for its translucence and purity, its artistic designs in harmonious colours and the beauty of its gold decorations. The background colours are often in peacock, powder, or fish scale blue, deep rose, claret and a lovely apple green. The characteristic decorations are tropical birds, fruits, quaint old fashioned posies, butterflies, bees and exquisitely painted landscapes, with borders in rich gold tracery over cobalt or scale blue, tender green, rose, soft pink or fawn. Illustrated are a plate and bouillon cup of Royal Worcester in Buckingham pattern, the wide cream border ornamented with flowers and fruit in brilliant enamels.

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Wild roses and raspberries brilliantly enamelled in natural colours are the decorations on the Gainsborough Crown Ducal Ware dinner service. Courtesy Maddock and Miller

The feathery delicacy of the rose pattern appears on this fine dinner service of "Old Waller Rose." The soft warm color tones are pleasing. Courtesy B. Altman and Co.

Tea service of Moorcroft pottery in pomegranate pattern, in rich shades of crimson on royal blue, mounted in hammered Liberty pewter. Courtesy James McCutcheon and Co.

PHOTOGRAPH BY DANA B. MERRILL

Holidays of the Heart

A Vigorous Argument in Favor of Seizing the Joys of Life

By HENRY WELLINGTON WACK, F. R. G. S.

WE ARE exactly as old as our hearts! The vitality of the heart stimulates every human interest, life's spirit, enthusiasm, enterprise, capacity for happiness. Keep the heart young and you are young all over—in voice and eye and mind and movement. Pallid and leaden is he whose heart has remained vacant. A full heart maketh an abundant nature—colorful, progressive, eager and responsive. And nothing so much as travel fills the heart and the mind with the beauty of the world and the joy of life.

Travel is the ideal social activity from youth to age. It is at once the repose and the exercise of the body and the mind. It enlivens the intellect and emotions—entertains and gratifies the senses. It is memory's richest source—the inexhaustible treasure-house of living knowledge.

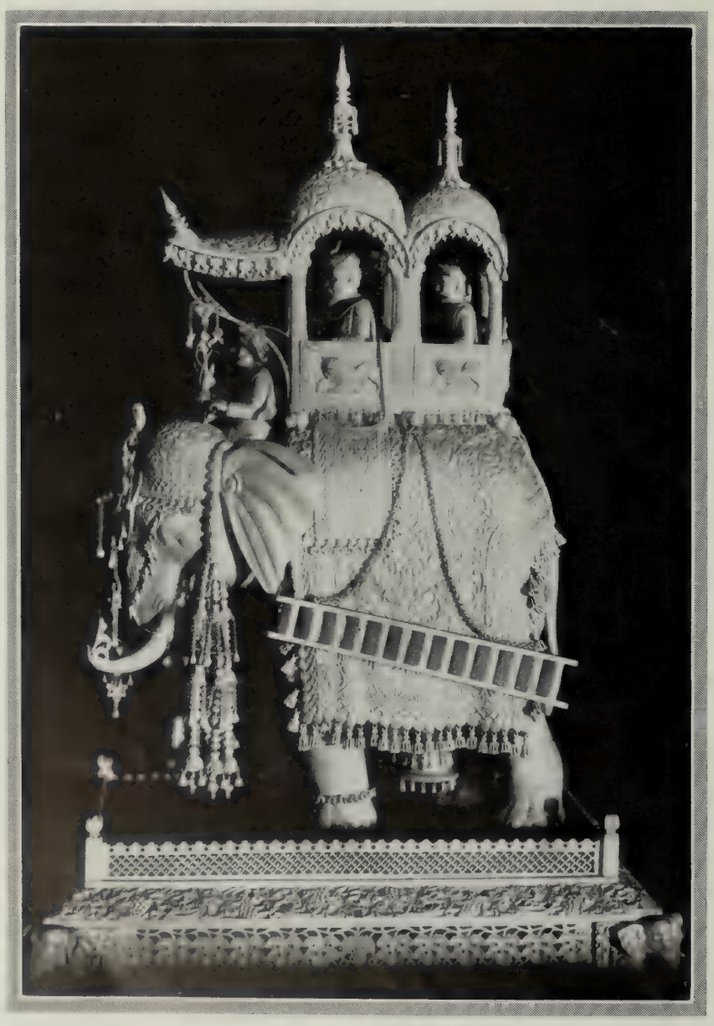
Comprehensive travel expands the life of an individual, fortifies his culture, understanding and power; it imparts grace and color to his unflagging interest in the living world. Nothing has such a constant lure; nothing remains so fresh and enchanting as the habit of travel throughout the world.

In this day of swift and changing social movement; of amazing material achievement, of the demolition of yesterday's honored traditions on today's inexorable wheel of progress, no significant sphere of life can be viewed, lived and understood without travel to other parts and other peoples of the world.

Nothing is static in human life—not even its death. Every form of life—human, animal, vegetable, chemical—is either in a state of constant growth or decay. In nature everything moves, nothing remains inert. And they who think they live, though they never ramble over the face of the earth, are only *existing*—not living—in a world of self delusion, self-denial, self-stagnation. We all owe the fact of our human birth the further fact of discovering where we are and why. And the only way to see the living world and sense the meaning of its avid life, is to follow its beguiling trails over plain and peak, and stream and sea—beyond the mystic call of its gray and gold horizon.

We are now in that warm-tinted season of the year when smart America returns from the hills, hunts and hounds. November is the month of nature's splendor in the East and South. There is a new exhilaration in life and a tonic in the cool, crisp air. Society is eager to foregather in its habitual groups; in its favorite resorts; with its most popular hosts. We have all been reanimated by a summer's vivacious outdoor life at the seashore, in the mountains, on plain and plateau, and possibly in the air. And we embrace the winters with zest. Yet just ahead of us are the glad Holidays, their gaiety and gossip. Verily, we are out-holidaying the British—the natural consequence of America's increased leisure. Presently, American life will have become so festooned with holidays that its workdays will be obscured. Travel will then become as much of a necessity as it once was a luxury. We shall then have learned the wisdom of investing human leisure in wholesome activities and rambles worth while, in observing the life of other people in other lands.

The great travel and transport organizations of the world are recognizing the fact that prosperous nations are dedicating more time to, and a keener interest in, all legitimate recreational pursuits—in health habits; pleasure quests; the search of new knowledge; in adventure's tantalizing call and the sheer joy of *living*, as distinguished from the sheer pain of merely *existing*. Accordingly, modern travel has been made one of the most comfortable, the most luxurious and withal, the most thrilling of leisure's diversions.



The world's finest specimen of India Ivory Carving—carved in Delhi from a single piece. Every link, bell, chain, pendant and other movable part is separately carved and moves freely. The artist was engaged ten years in completing his masterpiece, of which no photograph has heretofore been published in the Americas. Courtesy of the India State Railways

There is no waste in organized travel under competent guidance. It is the very unalloyed gold of experience, of profit and of pleasure. Getting lost in the world is now as impossible as it was to avoid getting lost fifty years ago. Discovery and invention, the modern application and distribution of power; employing the new forces in the earth and air; the marvellous creation of world-wide communication and transport—these new-found, recently-perfected facilities of life have remade the entire world and geared it for more frictionless revolutions per minute than men of vision ever dreamed of only a quarter century ago.

So Americans have come to view the world and the vivid life in it largely divested of that crabbed conservatism that dampens progress and deadens the glory of the day. Instead of resisting the boon of discovery and its enlarged facilities, as they used to do, enterprising Americans are now eagerly waiting for and adopting the latest creations of art and industry for their creature comforts; and eagerly supporting the best modes of every form of public service. Howling down the wonders worked by the Brotherhood of Labor and Capital has ceased to be the corrupt and sinister sport of scurvy politicians, calamity cuckoos and lamented Congresses. The congenital pessimist is now *de trop* in all America. In his place we have a people vitally charged with a determination to live abundantly day by day and to raise and bury the devil on a Sunday!

To realize our national and individual intention to make life fully serve us, to yield us more than the means to keep it going onward and upward, to expand, deepen and ennoble human nature, travel has been made one of the major necessities and pleasures of life in our richly endowed land. The whole world and all the color and spirit and mystery of the strange peoples in it, have been literally organized and put on display by the science of safe and rapid transit, for the instruction, edification and pleasure of enlightened travelers.

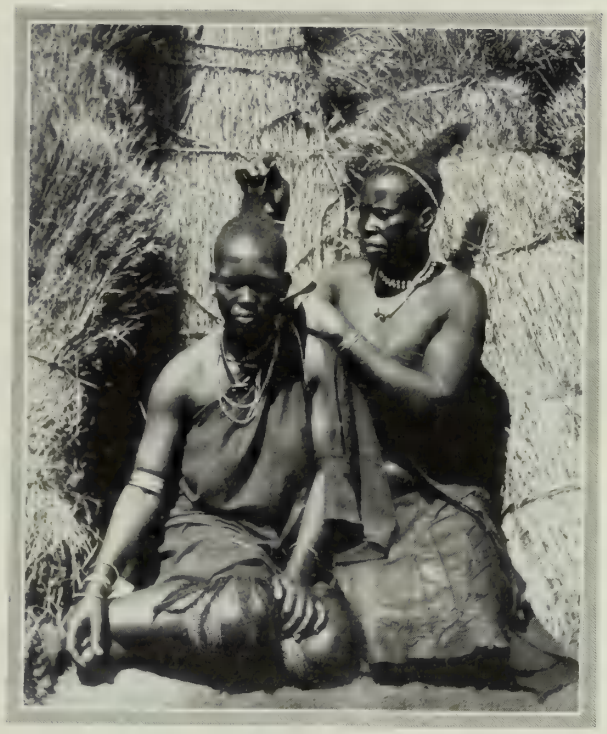
It is now the time to contemplate winter voyages to sunlit lands, near and far. During the Christmas holidays hundreds of two, three and four weeks trips in springlike weather will be available in practically every Atlantic and Pacific port. These ship, train and plane excursions, are an alluring privilege to citizens of every rank and inclination. If you were to take only one different three-weeks trip every year for a decade, life would mean a hundred-fold more to you in all its aspects at home. In our December issue we

Right—Temple Dancers of Angkor Wat, Religious Center and Ancient Capital of Cambodia, Indo-China. These Girls, slaves for life, begin training as Temple Ballet Dancers at the age of three. Courtesy Cunard Steamship Company—Burton Holmes Photograph from Ewing Galloway

hope to indicate the exotic charm and the ship and train service and comfort of such short holiday trips and voyages.

People of leisure, or they who, being devoted to an arduous business life, need it even more, are now contemplating the thrilling Oriental, Mediterranean, Pacific and Round-the-World Tours organized by many of the leading steamship lines and agencies, here and abroad. These travel enterprises are frequently amazing in their perfected luxury. Certainly nothing so elaborate has ever been offered a discriminating traveling public as the ships, appointments, guidance, entertainment, cuisine and round-the-world routes available this winter. These tours begin in December and end in three, four or five months thereafter. They are organized with a detailed nicety unheard of a few years ago. How so much can be done for a traveler over so long a route, at such slight cost, is one of the mysteries of modern travel. It is, for instance, an astonishing fact that we can now travel 'round the world in extreme comfort with a refined, intellectual and socially-desirable ship's company, for the paltry sum of $1250. We can join our Park Avenue friends on voyages of the smartest social character, observe thousand-dollar frocks on the world's most beautiful women, platinum shoe and garter buckles, orchids and dollar-a-point bridge, while we occupy a $7000 suite and have a grand opera prima donna singing to us after dinner *en famille*. Indeed, there seems to be a great abundance of desirable travel to fit every purse and purpose.

Center—Handsome, young Zulu women hair dressing. Courtesy South African Railways



We need never again shrink from round-the-world tours with the erroneous idea that the cost is above our means and the comfort below our needs. That dark day is over. Now, the *only* consideration is to acquire that leisure which will enable you to travel a week, a month, a few months or a year. In the two latter events you will generally find that it is less costly to travel and see the world than to stay at home and see the cook—resting. So instead of parking your body, mind, and soul within four walls in a noisy, fetid city, just open life's windows on them while sailing round the living world!

Writing of modern round-the-world and shorter tours in luxurious ships and trains recalls the remarkable history of early steam transporation on land and at sea. You will find it difficult to believe that less than one hundred years ago (in 1832) during the reign of William the Fourth, railways were dangerous novelties in conservative England. Of those impractical innovations the wise editors

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Below—Porto Bello Church, Panama, in its picturesque decay—said to be the oldest church in the Americas—now occupied by pigs and cackling poultry. Courtesy Panama Pacific Line

Below—Men and women, cars and camels at the famous Transat Hotel, Rabat, Morocco, bargaining for inland camel tours. Courtesy French Line

Two Paneled Offices of Dignity and Comfort

In the Furnishing of these Rooms, an Air of Sumptuousness Has Been Achieved—That Being a Present-Day Ideal in Office Fittings. First of Series on the Decoration of Fine Offices

Hampton Shops, Decorators

This spacious corner in the president's office of the Plaza Investing Corporation is treated in a dignified yet simple manner, the wood paneling and ceiling being developed in the Queen Anne tradition. The desk is a fine reproduction of an old Queen Anne piece in richly grained walnut, and the chairs are of fine walnut with deep red vealskin upholstery. An Indo-Persian Fereghan covers the floor, and the leaded windows give a light of pleasing softness

The paneling of the Board Room of the Plaza Investing Corporation is of native American walnut, in a subdued brown tone, with bold mouldings and broad panels, all in a very simple Queen Anne manner. The distinctive feature is the large directors' table, made with a finely figured walnut top, enriched by rare wood inlays. The cushioned armchairs are in vealskin, a deep rich red. The floor is covered with an Indo-Persian Fereghan rug of subdued, rich colors

The Fall Books—Read And Talked About

Queen Elizabeth from a Woman's Point of View; Another War Story; Hemingway's Best Seller

By BURTON RASCOE

WHEN Lytton Strachey published his "Elizabeth and Essex" last year a great many reviewers on this side of the water salaamed before the august reputation Strachey had achieved with his "Eminent Victorians" and "Queen Victoria" and proclaimed his newest bit of historical writing a veritable masterpiece. On the other hand, some of the more discriminating reviewers, including Mr. Strachey's friends and admirers, were rather under the impression that, taking it all in all, "Elizabeth and Essex" was a distinct mistake. It was a superbly phrased book but poorly imagined; it contained some delightful jokes couched in the most urbane language but it was, after all, a lame theory, expounded somewhat in the vein of an anecdote told over old port before a wide fireplace on a winter's night. It was, in fine, Stracheyesque but not top-notch biography or even top-notch Strachey.

Ernest Hemingway, whose last book, "A Farewell to Arms," is already a best seller. It is published by Charles Scribner's Sons

The truth is that the whole Elizabethan reign and Queen Elizabeth herself have presented puzzles to biographers which have almost completely baffled them. The trouble is not far to seek. All of the biographers of Elizabeth have been men. Now, there is nothing truer than the commonplace that women are a mystery—to men. It is also true that men are a mystery—to women. It is strange that in all these years since writing first became an admissible profession for English and American women no woman has undertaken the job of presenting her idea, a woman's idea, of Queen Elizabeth from the records at hand.

MISS ANTHONY'S COMMON SENSE

That is, no one until very recently. Katharine Anthony has done it. The result is astounding. It is also rather disconcerting, or ought to be to male historians. Male historians have been cudgeling their brains for years over this and that bit of evidence concerning Elizabeth and along comes Miss Anthony and solves the problems for them so easily that it seems incredible that the solutions were never apparent all along. Take the famous statement of her physician about a certain physiological fact, a statement made early in her career, and the statement relied upon by many historians as proof of the queen's virginity. Miss Anthony comes along and points out that the condition described by the court physician is one in which every woman finds herself until marriage or the equivalent alters it.

Katharine Anthony, who presents Queen Elizabeth from a woman's point of view. Published by Alfred A. Knopf

Miss Anthony's book is really an exciting one. One remembers her famous psychological study of Margaret Fuller and her excellent biography of Catherine the Great, so one knows what to expect when one sits down to read "Queen Elizabeth". Miss Anthony does not disappoint. Hers is a clear, disenchanted, fine intelligence; and she writes with freshness, vigor and grace.

The scandals involving Queen Elizabeth's name are, each in its turn, closely examined by Miss Anthony. She has traced each scandal to its source and then has examined the motives of the person who first voiced the scandal. The authors of the scandals were in nearly every case enemies of the queen and their testimony therefore is untrustworthy and, ultimately unimportant. In Miss Anthony's book we encounter I believe for the first time a wholly acceptable analysis of the mind and personality of a woman who was at once a queen and a genius, a very human person but an exceedingly shrewd one. "Queen Elizabeth" will be, I think, one of the books most discussed this season.

Rex Stout, who has written a significant book in "How Like a God" published by the Vanguard Press

Ingenuity wars with sincerity in "How like a God" by Rex Stout and the re-

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Henry Justin Smith, author of "Poor Devil"; also editor of the Chicago Daily News. *Published by Covici, Friede*

George Jean Nathan, celebrated dramatic critic, whose first novel, "Monks Are Monks", is published by Alfred A. Knopf

Hedges as a Decoration as Well as a "Caretaker"

Shrubs, Trees and Plants Used to Evolve Hedges that Will Serve the Various Effects Essential in Well-Considered Gardens

By C. F. GREAVES-CARPENTER, F. R. H. S.

PHOTOGRAPHS BY J. HORACE MCFARLAND & CO.

THERE is something about a hedge which creates an air of distinctiveness about a house. On an average-sized suburban lot a hedge seems to increase the lawn area (particularly if that is not planted or only the borders of walks are planted with low-growing plants), and at the same time it makes the house occupy the center of a picture—it provides a frame.

Hedges may be planted for various purposes and with many different shrubs and trees. They may be used to mark the boundary lines, to make a windbreak to protect the more delicate plants from severe wind, they may be ornamental and of flower or berry-bearing shrubs, or they may be planted with the definite purpose of giving privacy and seclusion.

In the United States more often than not hedges are rather informal than formal. In the West they are regarded as being indicative of a certain stand-offishness. In the New England states, however, but few would regard a hedge with disfavor. Go through any of the older towns and cities thereabouts and you will find them lending charm to the curving roads. One can walk for miles in complete silence enjoying the peace and beauty. The curve ahead with a lichen-covered stone wall, above which a hedge shows, offers further incentive for prolonging the walk.

A boundary that suggests desire for intimacy is shown in the hedge of Ligustrine along this street in a California city

Here, a small enclosure is bordered with cockspur thorn, a low-growing but very full compact hedge

Hedges suggest intimacy, a withdrawal from the rush of every day affairs, a desire for reflective peace.

One of the most inexpensive and popular, and therefore, the most common of hedges seen in the northern United States is California privet, Ligustrum ovalifolium, but it is not entirely hardy north of Philadelphia so does not thrive as well as L. ibollum as far north as the New England states. In the South, below Virginia, L. sinense does much better than either of the other varieties of privet. Regel's privet, L. ibota regelianum, is a low dense spreading shrub, which bears black berries which persist throughout the winter. They are all very rapid and dense growers, bear small inconspicuous white flowers in July, and will stand heavy pruning.

In localities where the temperature goes down to zero and below in winter, the Amur River Privet, L. amurense, may be used to advantage. In growth it is similar to the California privet but is more hardy. All the privets should be cut back severely at planting so that they may grow bushy close to the ground.

A formal seaside garden, richly planted with phlox and antirrhinum screened picturesquely with privet hedge

In the case of old and neglected privet hedges which bear no foliage near the ground, severe pruning will, in many instances, cause them to put out fresh branches at the base. Privet will grow as high as 15 to 20 feet if properly tended, or it may be kept as low as desired with skillful pruning.

The hawthorns, Crataegus, are a prized and serviceable hedge plant. They have attractive foliage both in color and in shape, bear clusters of flowers, followed by bright-colored berries in the autumn.

The evergreen thorn, C. pyracantha coccinea, is very dense growing, has attractive shiny evergreen foliage, and bears bright scarlet berries which persist well into the winter.

Of the deciduous hawthorns, C. oxyacantha is the well-known English hawthorn of May,

About this vine-covered, old-fashioned house is an ornamental thorny hedge of brilliant scarlet barberry

Bordering the approach to the rustic entrance of this rural estate are splendid hedges of boxwood, which are becoming increasingly precious

A mounting stone path, bordered with ivy and walled with a hemlock hedge—shown on the right

so frequently referred to in literature. It is bushy in formation and grows as high as ten feet, bears single showy, white, fragrant flowers in spring, which are followed in fall by bright purplish red berries.

A popular variety is Paul's double scarlet thorn, C. oxyacantha splendens, which grows as high as 15 feet, and bears scarlet to crimson flowers in great profusion in spring and bright red berries in fall. There are also C. mollis, and the Washington thorn, C. cordata. The latter is one of the best berry-bearing, as it has small coral-red berries in great profusion which persist until February. This variety flowers in midsummer, and its foliage in fall is attractively colored.

The cockspur thorn, C. crusgalli, is a most decorative hedge plant, having gorgeous fall coloring with clusters of bright red fruit remaining throughout the entire winter on the branches, which are armed with long thorns.

The newer American and French hybrids of the lilacs make very pleasing shrubbery hedges, and could well be used in place of the common lilac, Syringa vulgaris. The single and double flowers of the lilac appearing in the late spring are so familiar as to need no description. Another old-fashioned favorite is the Bush Honeysuckle, Lonicera, which makes a delightful hedge and, like the lilacs, requires no shearing.

The Tartarian bush honeysuckle, L. tatarica, grows as high as 10 feet, with white

(Continued on page 126)

Contemporary Idea of Decoration in Steamships

The Decoration of the Express Steamer, Bremen, North German Lloyd, Has Solved Some Rather Difficult Problems in the Decorating and Furnishing of Large Spaces, Such as Great Steamers, Hotels, and Club Rooms

By PAUL LESTER WIENER

These two rooms designed by Prof. Fritz August Breuhaus

THE problems of liner designing are peculiar, and have a peculiar bearing on the practical demonstration of the basic principles of the whole modern decorative movement. A liner is at once widely inclusive of many forms of the application of design to practical purposes, giving an unequalled scope for the talents of that essentially contemporary product, the artist-engineer; and, at the same time, by the nature of its function, it prohibits any wild or arbitrary incursion into purely theoretic exposition of those principles. The function of a liner is not merely to cover a certain quantity of seawater in a given time. It has also to become a community self-supporting and self-sufficient, and that not merely materially, but allowing also for the esthetic and social activities. This necessarily produces a compromise between the ideal plans of a Corbusier, who would have every detail of the ship expressing only the purpose of the whole, its "shipness", as it were, and some of the older liner designers, who tried only to make rooms "Tudor", Louis XIV, and so on, and allow the wave-tossed traveller to forget that he had ever left his country-club.

The chief principle of contemporary decoration is the perception of beauty inherent in functioning in itself, and beauty equally in the perfect fitness of an originally creative work to its purpose. This leads to the frank acceptance of the structural basis as a thing from which the work of art may grow up naturally, and to the rejection of superfluous ornamentation used in order to disguise it. The result is a somewhat new style in furniture (and in furniture are here included all the details of an interior). The structural basis accepted, the details of the furniture, while perfectly adequate and satisfactory in themselves, are subordinated to the plan and feeling of the whole. Contemporary furniture has become architectural instead of sculptural. The contemporary designer of interiors, often himself the architect of the building, models his rooms as the older cabinetmakers modelled their furniture.

Corner of the salon in the Steamer, Bremen, *featuring niche of onyx. The decorated vases are of Swedish crystal. The panels are of rose and macassar wood*

This is particularly true of a series of interiors such as those of the "Bremen". The individual pieces are excellent in themselves, for the North German Lloyd has carried out again its continuously enlightened policy of employing the best available talent, whose work in contests guarantees both technical mastery and the understanding of its adaptation to several purposes, from banks to streetcars. Thirty years of the evolution of the definitely contemporary style had to be combined with a new and more rigid attention to the structural and functional basis; for although as far back as 1908, Professor Paul's interiors for the "Kronprinzessin Cecile" had been praised for being "as Americanly practical as possible", the "Bremen" is really the first ship to demonstrate the vast development in the decorative arts which has taken place since the 1925 Paris Exposition. The compromise and the harmonising that has been a feature of interiors lately exhibited, such as those staged in New York by Lord & Taylor and by Macy's and, recently, by Contempora (which includes the chief "Bremen" designers, Professors Breuhaus and Paul) at the Art Center, is the dominant note. The chairs, for example, combine three qualities; they are good to look at; they are good to sit in; and they are subordinated to their particular interior, and that interior to the form of the ship. Dr. R. A. Schroeder's

Children's playroom with windows looking on the main deck. The gay murals are by Walter Trier

smoking-room is a case in point: the U-shaped design of the chair-backs echoes the wall-decoration, which in its turn springs from the structural forms of the room.

Another result of the extension of the range of the applied arts and their fuller use of the processes of modern science and industry, illustrated on the "Bremen", is the increased value, both for themselves and for their harmonising qualities, set upon materials of great decorative possibilities but not necessarily of much pecuniary interest. Inlays of ivory and precious metals, works of beaten or filigree gold, have a perennial charm, romantic and sentimental rather than monetary; "costly" and "priceless" are words that stir the imagination. But it has come to be recognized that, while these things have their place, they are not absolutely necessary to create an atmosphere of luxurious comfort, especially for a fluid world such as passes continually through a great liner. Steel structural columns coated with plaster to resemble Parian are as unnecessary, that is, as ugly, in a modern interior as the steel furniture advocated by some "modernists", not for the decorative value of steel, but, pedantically, because the frame is of steel. The desired atmosphere is evoked more simply and more appropriately by the use of color and form; it is an art of graceful allusion; just as our ancestors emphasized their contact with, but not imitation of, humane civilization by Latin tags. Taste and style are the purer and better for it. The artistic, however, is not sacrificed. If the materials are not priceless, they are at least the best of their kind, worked out with the most exacting craftsmanship. Shoddy is always an ugliness.

On the "Bremen" there are a number of very interesting uses of materials whose extensive employment is of comparatively recent discovery. Various adaptations of alabaster are a feature of the lighting fixtures. Much of the color decoration, indeed, has been selected with direct reference to the light; since in interiors where of necessity artificial light must be the rule, the effects on the color have to be carefully studied, especially when harmonizing is the paramount consideration. Consequently, great attention has been paid to materials which will gain the greatest effects from lighting, and it is worth noting that some of the most interesting fixtures are placed in relation to them. Onyx and crystal, which supplement each other very beautifully, take diffused lighting well; absorbing the glitter and displaying the grain; drawing the radiance inward rather than reflecting it disturbingly; excellent materials for intimate niches where marble or stone would appear somewhat hard and ostentatious.

Corner of the smoking room showing fine wood intarsia and fireplace. Designed by Dr. R. A. Schroeder

Quiet and subdued coloring in the purely decorative fixtures were essential to preserve the harmony of the general scheme, keyed, through many shadings, to green and brown. The fabrics and rugs, the compo-rubber flooring of the stairs and landings are mostly in pastel shades of those colors; the hangings, and especially the stuffs used in some of the state cabins, in chartreuse and treaty (which is instructive of the permanence that art may sometimes give to fashion). The woods give the tone to the whole. Their use has two fusing aspects: it is the esthetically logical medium for the diffusion of a certain atmosphere, and the atmosphere perfectly results from the use of that particular medium.

It is partly the result of this unity and partly the careful selection of material that causes the various subordinate decorative motifs to tone so well with the whole. These naturally, being works of pure, as distant from applied, art, have their own internal logic; but they are admirably harmonized with the whole structure in more than mere choice of subject. There are comparatively few of these extraneous decorations and their sparing use makes them all the more prominent. Chief of them are perhaps Maria May's glass mosaics of fantastic fishes, kept in a tone of blue-green that gives the work a beautiful watery sheen and at the same time is keyed to the scheme of green and brown; Professor Arno Waldschmidt's rosewood reliefs in the Main Salon, where the wood used harmonises perfectly with the macassar ebony of the surrounding walls and columns and is the appropriate medium for the sculptor's vigorous style of extremely sophisticated simplicity; the intarsia panels by Dr. R. A. Schroeder, where the grain of the wood continues the decorative plan of the room while becoming an integral part of the formal design; and Walter Trier's wall-paintings and mouldings in very flat low relief, which tone with the greens, grays

Detail of foyer of ball room. Walls decorated with glass mosaics of fish and plants by Maria May. Furniture covered with modern tapestry. Room, furniture and fabrics designed by Prof. Fritz August Breuhaus

(Cont. on page 136)

Main elevation of the popular stone-faced house, designed in Norman feeling by Herbert T. Johnson of Scarsdale, N. Y., the home of Mrs. Charlotte Pichel, is illustrative of the use of local stone, and, in its guise of stone veneer, of economy in small house construction

Stone House Planned With Beauty and Architectural Restraint

This Small, or Rather, Medium Sized House, is of Stone Veneer, Interesting Both in Texture and in Color

By HARRIET SISSON GILLESPIE

WITH the advent of the stone faced house, the long prevailing notion that a house built of this material was prohibitive for the average home builder, has been banished to the limbo of other futile fancies. For quite recently it has been demonstrated to the satisfaction of architect, builder and client, that a house of this type can be put up for a very moderate sum. And this, without in any way affecting either its tone and texture, or the strength and permanence of its walls.

A very delightful example of the practical application of this new-old method of building the stone house is shown in this picturesque small dwelling, designed by Herbert T. Johnson of Scarsdale, N. Y., that may be seen riding its rocky site some ten or a dozen feet above the street in a pleasant section of the same town.

Done in the spirit of the smaller French château, it is not only a practical illustration of the availability of local material in certain parts of the country but, in its guise of stone veneer, of economy in small house construction. In the past, a house of this type, built with the customary 18″ walls would have cost in the neighborhood of $30,000. With an 8″ stone facing, it totaled the very moderate sum of $15,000.

Not so long ago, the word veneer was under suspicion, as implying a fictitious device or at least, something that was not quite genuine. But now that we find it filling a rôle of peculiar importance in house construction, there seems to be no good reason why a man with a flair for stone should not indulge himself in this respect, even on a limited budget.

That is, providing his particular locality offers a pliable building stone that easily splits into long flat layers like that to be found in Westchester County, in some sections of Massachusetts and New Jersey; and in great abundance in the vicinity of Germantown, Pa., whose beauty and permanence are attested to in many famous old landmarks.

That in Westchester, composed largely of several varieties of schist and gneiss, has an unusually rich, mellow appearance, as of having been long exposed to the elements. It is found in a wide range of lovely weathered colors, soft grays and russet browns, intermingled with pinks and greens, which, when laid up in random ashlar, as in the Scarsdale house, form walls of incomparable beauty.

This naive little dwelling reveals how completely the line of cleavage between the house of solid masonry and the one of stone veneer is obliterated, and how very closely it resembles both in feeling and craftsmanship, the lesser châteaux of northern France, tests of skill that do credit to the designer.

By substituting an 8″ facing of stone for the 18″ walls of solid masonry, he has been able to produce the rugged beauty and the piquant character of the traditional French dwelling of the Norman provinces. And, since in the small house, unity is so vital an asset, we see how skilfully he has achieved a compact, artistic and piquantly stimulating design.

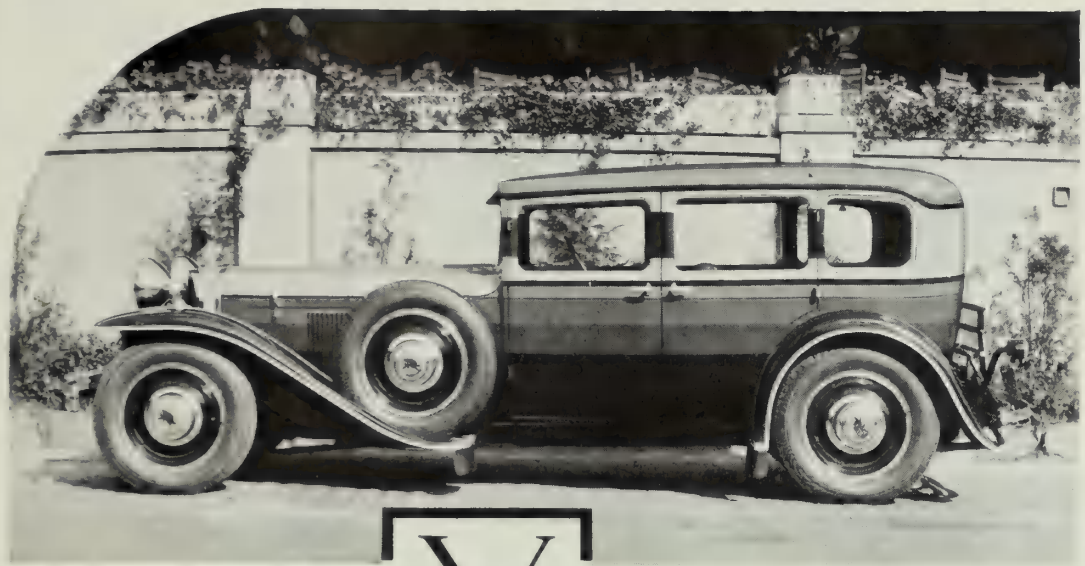
The site selected by the owner, himself a builder, was a rocky promontory rising some ten feet above the street with, at the first level, a small plateau that seemed especially designed by nature to receive so delectable a home.

It was the owner's aim to make use of the stone excavated from the foundation for the house, not entirely as a measure of economy, but as a means of tying it more intimately to the site. For, as it happens, the cost of blasting rock in this vicinity is a little more than if the stone were bought direct from the quarries.

In building the house of stone veneer, the initial preparation is the same as for one of frame or brick. The usual frame construction was raised and over it a sheathing of a patent weather board (Celotex) laid. To the studding an 8″ stone veneer was attached, leaving a 4″ air space for insulation against heat and cold.

With the exception of the English style of

Typically French in conception is the treatment of the chimney and entrance tower, that adds immeasurably to the strength and solidity of the composition. The batten entrance door is curved at the same radius as the circular tower wall



GRADUATED TONES SHADING FROM LIGHT TO DARK DISTINGUISH THE MODERN COLOR DESIGN ORIGINATED BY JOSEPH URBAN FOR THIS NEW RUXTON SEDAN

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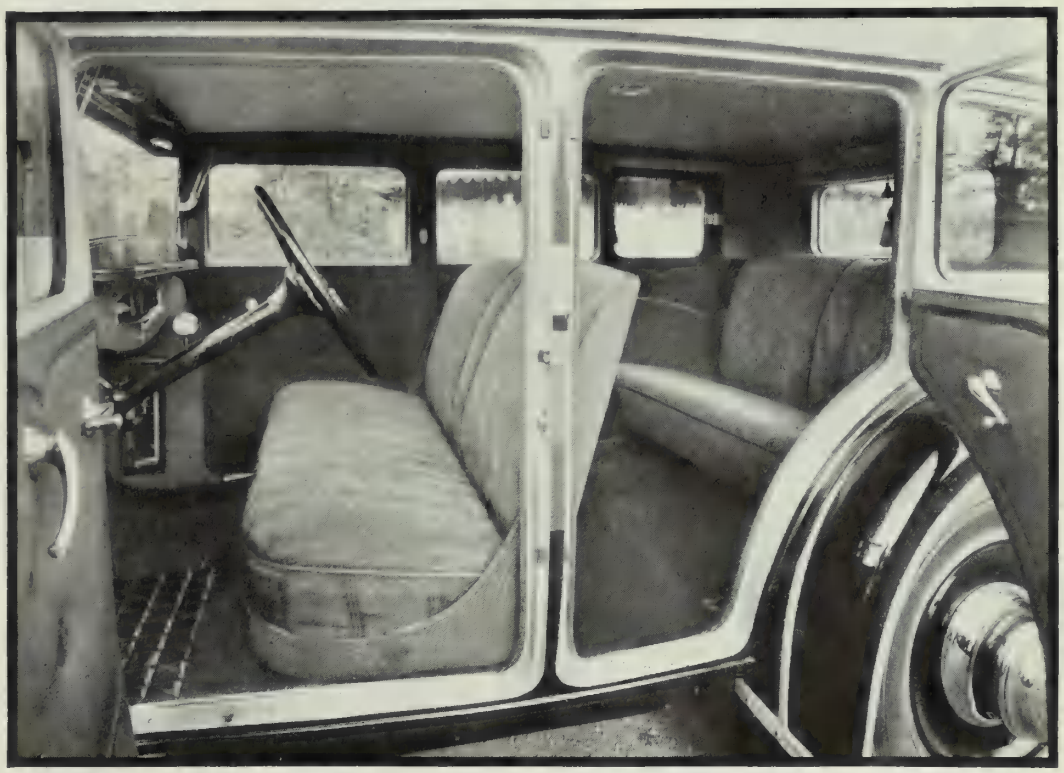

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architecture, no other lends itself so readily to this material as the Norman type, with which it is so closely affiliated, historically and otherwise. And without exaggeration, it is safe to say that so far as a comparison of methods goes, few if any could detect any difference in the structural or aesthetic qualities between the traditional Norman structure and its modern replica.

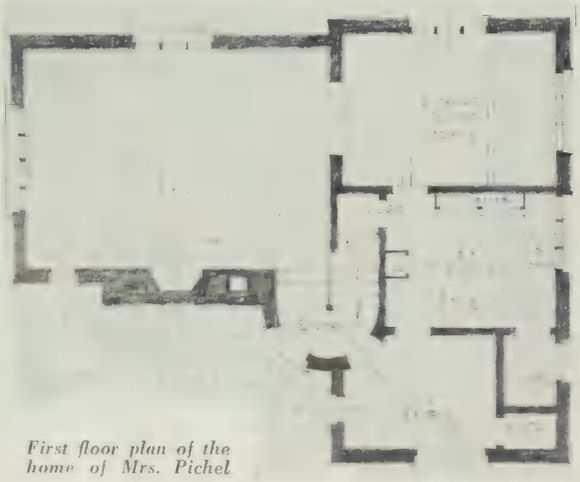
Mr. Johnson's handling of the problem is delightful, and the miniature chateau combines all the elements which, for generations, have so intrigued the architect and inspired some of the most conspicuous of this country's fine homes.

The roofs slope sharply down to frame two gabled wings, sheltering in their angles a low Norman tower. The treatment of the chimney and turret, so definitely French in conception, constitutes a salient feature of the design. The framing of the arched entrance also, with great stone quoins to lend it a feeling of great structural solidity and strength, is equally impressive.

The decorative effect of the material, the faces of the stone left rough and rugged, is highly picturesque, as is also the massing of colorful stone, the pink and green predominating, in the voussoirs of the arch. As in the old chateaux, the windows are flush with the walls, a detail subtly suggestive of monastic simplicity.

The trim of native oak, every particle of which was grown on the property, hewn out and adzed entirely by hand, goes far to give the house its mediaeval air. This wood forms the lintels above the wide openings; the batten door is fashioned out of it; and the graceful hanging balcony with its ornamental sawn balusters in the upper story, is also of the soil.

The spacious living room, on a lower level from the main body of the house, has the heavily timbered ceiling, walls of rough cast wavy plaster and the hooded chimney, peculiar to the old Norman interiors



First floor plan of the home of Mrs. Pichel

In pleasing harmony too, is the heavy Tudor slate roof, the slate graduated in size, presenting a variety of gray, deep green and purple tones. No wood was used in the raking cornices, the gable ends being merely parged with cement. Amusingly reminiscent of Norman tradition is the seductive dove cote pierced through the walls of the gable peak.

A quaint stone terrace before the entrance invites interest for the casual way it wanders off the pleateau and loses itself half way down the slope. A further means of linking the house more closely to its surroundings are the stone steps, excavated from the solid rock, that find their errant way up from the street.

The low Norman turret, so beguiling a feature of the main façade, fills an equally engaging rôle inside the entrance, where, rising two full stories and open to the peak, it forms a small entry from which the rooms give off. An arch in a segment of the circular wall, opposite the entrance, gives access to a small study.

The Norman staircase having a hand modeled baluster and a carved newel, rising immediately out of the entry, strikes the keynote of decorative feeling, so pleasingly emphasized in the good sized living room on a slightly lower level. This room is distinguished by a heavily timbered ceiling, and the walls of rough cast, wavy plaster are such as one recalls having seen in the whitewashed interiors of the wayside farmhouses in Brittany and Normandy.

Both the herringbone brick lining of the limestone fireplace and the hooded chimney piece carry a savor of old France. The leaded casements, hung with filet net that shields but does not exclude the light or their piquant lines, add a certain architectural savor of their own to this pleasant old time interior.

Quite surprisingly in a house with an area of but 24 x 36 feet, the arrangement of the floor space is most unusual and comprehensive. It is compact and convenient with not an inch of waste space, yet it affords easy circulation from room to room, without in the least interfering with the several uses which they serve.

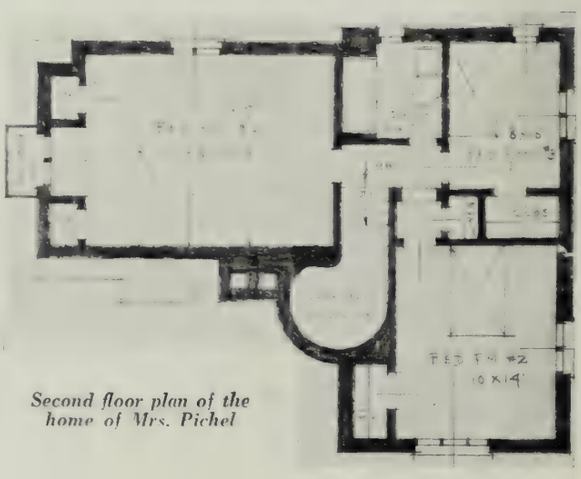
There is a small, but well ordered kitchen, wainscoted in black and white tile with above, walls of sand toned plaster. Convenient dressers were built in on the job. In a special niche of its own, far removed from the heat of the electric range, is the frigidaire. A service entrance opens off the entry, but is masked from the front of the house by the dining room wing.

On the upper floor one finds the same ingenuity displayed. The arrangement is such as to afford a maximum of comfort with a minimum of waste space. The decorative treatment throughout, and the furnishings, have the quaint air and gentle gayety, eminently fitting a small home of this type.

From the amount of interest being manifested in the stone-faced house, it is safe to predict the style will mark a new epoch in small house construction in this country. For, although the idea has been long in vogue in both England and France, and was introduced here some thirty years ago, where it met with varying degrees of success, its economical aspect was never stressed.

But now that building methods in this country have become more or less standardized, and the costs of construction reduced to a minimum, the moderate sized house of stone-facing promises to fill a long felt want, and it is likely to achieve a widespread, and, it is to be hoped, a permanent popularity.

While in this example, economy of construction was mainly realized by the method of laying the stone, the use of patent sheathing over the studs effects a considerable saving. No expense, however, was spared in the general fitments of the house inside or out. Brass pipe and standard plumbing were installed. The windows of leaded glass are of the casement type, fitted with rolling copper screens. The hardware, much of it massive, and all of it specially designed in the spirit of the period, is of sturdy wrought iron.



Second floor plan of the home of Mrs. Pichel

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Insulating a Modern House

Costs Estimated and the Benefits that Result

By H. VANDERVOORT WALSH, Asst. Professor of Architecture, Columbia University

MUCH attention, in the last two or three years, has been given to conserving heat in the home by applying insulating materials to walls and roofs. The manufacturers of gas and oil burning boilers have taken a keen interest in the subject, because both of these fuels, while offering advantages that are not to be had from coal, stoked by the owner's hands, are usually more expensive. Obviously by conserving heat, the extra cost of the more expensive fuels can be reduced, when the quantity needed to be burned is made smaller.

You see, if you could build your house like a thermos bottle, with walls that present a perfect barrier to the passage of heat, and then eliminated all the windows, you could start the fire in the boiler, warm the house, and then bank the fires for a few days, since once the heat was developed in the house it would stay there just as it does in the hot coffee you have often poured into the insulated bottle before going off on a picnic. You would also appreciate another advantage in the summer. The heat of the sun would not warm up the interior and a few big cakes of ice, sitting around, would probably keep the place quite cool. But of course to build a house like a thermos bottle on an ice-box or even like the old-fashioned ice-house is a perfectly absurd idea, for we cannot get along without windows.

However, as soon as we put windows in, we introduce areas where about five times more heat goes out to each square foot than goes through a square foot of the ordinary wall of a wooden house. At great expense, you might make the walls almost proof against loss of heat, but the windows would let it out. Each pane of glass is almost like a cake of ice in the room, on a cold day, and the cracks around the sash let in an unbelievable amount of cold air when the wind blows.

So you see, when an attempt is made to stop heat going out of the house, it is necessary to realize that insulating the walls will only affect a part of the total loss of heat.

A committee of the American Gas Association, about a year and a half ago reported on its own investigations into the savings that might be effected in fuel consumption by applying insulation to the walls and roofs of an eight-room house. This report was not based upon theoretical calculations, but upon observations of fuel saved by insulating houses that previously had been heated one or two seasons without insulation. One house, located in Fall River, Mass., showed a saving in heat of almost 28% after it had been insulated. The usual thickness of insulation installed is ½ inch, but in this case it was thicker for an insulating board 1½ inch thick was put in the walls and 2 inches thick board in the ceiling. The total cost of this insulation was about $500. A saving was realized in the cost of fuel per season of $82.70 with gas at 75c per thousand cubic feet. Thus in about six years, the savings on fuel would offset the initial investment for insulation. Of course the loss of interest on the $500. ought really to be considered, say at 6%, so seven years is nearer right. For cheaper fuel, the saving, of course, would not be so much per year, and consequently it would take longer to pay off the initial investment.

Another house in St. Louis, Missouri, was, when uninsulated, calculated to lose about

Insulating a country house with mineral wool blanket that deadens sound and protects from both heat and cold. Courtesy of the Wood Conversion Co.

Spraying interior walls to fill the cracks and prevent air leakage is an efficient means of insulation. Courtesy Spray-O-Flake Co.

A method of insulation for heat, dampness and cold is by means of cork, pressed into blocks or boards. Courtesy Armstrong Cork and Insulation Co.

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Insulation by means of fibrous boards, thick and durable. They have an additional advantage of being easily applied. Courtesy Insulite Co.

In this illustration, specially prepared "board" is used as a base for plaster to insulate both houses and public buildings. Courtesy Celotex Co. Below

36% of the total heat through the walls and about 16% through the roof. By using a type of filling-insulation, between the studs of the wall, and between the ceiling beams, in a thickness of about 3½ inches, it was found that the following saving in heat resulted—12½% from the walls and 8% from the ceilings. This made a total saving of 20½% of the fuel ordinarily burned in the house, when uninsulated.

In general, it can be shown by theoretical estimates, that seem to check fairly well with actual conditions, that about 27% to 30% of the total amount of heat escapes through the walls of the house, and anywhere from 8% to 16% goes through the roof. The greatest amount of heat escapes through the cheapest type of wall, that made of wood studs, covered on the outside with sheathing, building paper, and siding and on the inside with lath and plaster. Surprising as it may seem, a 12 inch thick concrete wall, with furring strips on the inside to hold the lath and plaster lets out about the same quantity of heat. Hollow tile walls, built of concrete blocks or terra cotta blocks and finished with stucco on the outside and lath and plaster applied to wood furring strips on the inside are the best for conserving heat, but even then they cut down the heat loss not quite half that of the wooden construction. Brick walls are a shade less efficient in conserving heat. However, all masonry walls, if put up in a careless manner may allow to leak in a great deal of cold air on a windy day, just as a cheap wooden house. It is this leakage of cold air that often causes far more discomfort than we realize, and it is a very difficult matter to measure.

It is hard to believe it, but a plain brick wall has been found to allow 7½ cubic feet of air to leak through each square foot in one hour, in a 15 mile wind. By nailing furring strips to the back of the wall and applying lath and plaster over them, this leakage can be cut down to 1/5th of a cubic foot. Then by applying a good insulating material this leakage can be reduced to practically nothing and at the same time the wall will be made tighter against loss of heat through it.

It is this property which insulating materials have of stopping up the leakage of cold air through the structure that gives them a value in saving heat almost impossible to compute by theoretical methods. The rather poor construction that is common today provides many cracks and crevices for the cold winds of winter to leak through. Where houses are in exposed sites, they often suffer more from the lack of heat on a moderately cool day with high winds, than on a calm but very cold day. A visit to the attic will often reveal how much cold air is coming through under the shingles, and if a tile in the bathroom happens to drop out, a rush of cold air will blow out through the hole in a most uncomfortable manner. In a wooden frame house these chilly drafts may run up and down between the studs and leak out at the base boards or around door and window frames. To say the least, the chilling effect on the floors is very disagreeable.

These conditions can be practically eliminated by using good insulating materials, and yet they are not possible to set down in dollars and cents. It is more a matter of comfort than anything else. An insulated house is snug in a wind, if the windows have been equipped with weather strips. The reverse is also true. In the hot summer months the temperature of second floor rooms may be as low as those on the first floor. How often you find homes in which the second floor bed rooms are a punishment to sleep in after a hot day when the sun has beaten madly on the roof! You can feel the cool air of the evening breathing faintly at the windows, but it seems to be choked out by the stored up heat of the day.

Thus when we make calculations to show that the 45% of the total heat lost from the house that goes out through the walls and roof can be cut down one half by insulation, this does not complete the whole picture of the benefits to be derived from insulating the house. To say that insulation is capable of saving 25% of the total fuel which would normally have to be burned in the winter, is not describing the feelings of snugness made possible on a windy day nor the coolness to be enjoyed on a hot day. For these reasons, we cannot figure too closely on the cost of materials and application.

Let us now look to see what the manufacturers have done to provide us with materials with which to insulate the house. We can roughly class them into four types—rigid boards, flexible quilting, loose materials in fibrous or powder form, and special materials to be mixed with liquids and cast or forced in place.

The rigid board is in great demand, for not only can it be used for insulation, but it can

(Continued on page 114)

Showing how an insulating quilt is put on; it is also often tucked in around cracks instead of being nailed.

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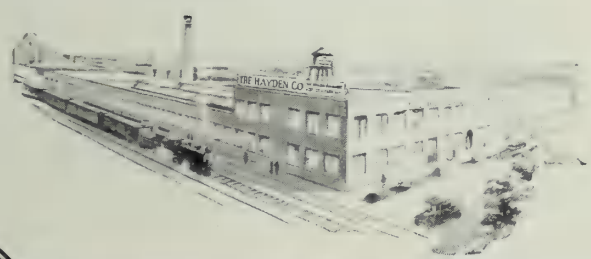

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Above—A sturdy table of Tudor influence in old oak decorated with carved design. Its parts are joined together with dowel pins

Antique English Furniture—Its History and Character

We Begin This Series with Old Oak, Showing Its Value To Us Today. First of a Series By R. Goodwin Smith

Illustrations courtesy Charles of London, Decorator

THE world has always associated East Anglia with antique furniture; and since the widespread revival of interest in old designs, her known wealth of traditional craftsmanship is attracting a host of furniture lovers—for whom the thoughtful rustics obligingly harbour fakes, that the ardent collector may know the fierce, keen thrill of discovery, and may afterwards flourish that magical and infinitely absurd phrase concerning his find:—"I picked it up!"

Why, asks everyone, has East Anglia this fame for the antique?

Remember her proximity to the Continent. To the East Coast, for example, scurried those old persecuted Hugenots, and, later, the French Revolution refugees, bringing, incidentally, fresh ideas of weaving, fashion, and design. Can you wonder that the East Anglians picked them up? Or that Old Eastern County craftsmanship shows "Foreign influence"?

Against the amazingly ingenious fakes and deceits of this tricky trade, it is the purpose of these articles to arm the furniture enthusiast. Knowledge is armour. But whether a man loves old furniture, or whether he reposes his faith in the Almighty and the hire-purchase system, it becomes increasingly necessary for any one who claims to be "educated" to possess an intelligent mental outline of furniture styles and history—of the every-day furniture about him. How can one afford to be without understanding of the simple traditional principles which govern all design, and which alone will enable one to sort the wheat from the all-too-plentiful chaff of modern furniture?

The honest beauty of traditional English furniture is rising, Phoenix-like, to life again, from the dull ashes of elaborate Victorian mediocrity. This age marks a relearning, an unblushing copying of the fine old models, a Renaissance in a nut-shell. And therefore, to know period furniture is to know the furniture of today.

To show the whole trend of English furniture from the Tudors onward, the simplest and most illuminating metaphor that occurs to me is this: Think of the earliest furniture as some rugged giant, some sinewy blacksmith, being almost imperceptibly transformed, at the repeated touch of a foreign wizard, into a dainty slender girl, of almost sickly delicacy and beauty as we approach Chippendale, the Chopin of English furniture. The foreign wizard—the ever active foreign influence. The influence of those French refugees on East Anglian craftsmen was but one of the wizard's touches. Remember him, and you will have the key to all the amazing developments in our furniture, as it grows more with graceful lines of chairs light and slender.

Above—Three early English oak pieces of unusual interest grouped against a wall of carved linen-fold paneling: a William and Mary chair, an Elizabethan court cupboard and a Charles II style armchair. Note the graceful lines of the richly carved chairs

The ordinary furniture lover is hardly likely to light upon antiques before the time of Elizabeth. Now furniture and architecture always reflect the history of their day; therefore, in order that you may appreciate Elizabethan furniture, let me recall to you that age of cheerful pomp and circumstance:

It has always seemed strange and pitiful that the centuries-old Gothic tradition, so solemn and magnificent, met its ultimate death blow at the hands of that arrogant, passionate, vindictive bluebeard of history—Henry VIII. But history has many instances of the frustration of some glorious end through the whim of an idiot.

On Henry's suppression of the monasteries, the poverty-stricken Church had ceased erecting her ecclesiastical palaces and cathedrals. Her skilled craftsmen were thus, in Elizabeth's day, free to study the new Italian styles, the vast spread of classic learning over Europe that we call the Renaissance. So the Renaissance was dawning over England like a strange new star-in-the-East, shedding an unfamiliar light upon all thought and upon old Gothic shadows. Throughout the land were rising mansions of a splendid Italian extravagance, worthy of an England now so prosperous. Hardwick, Knowle, and Burleigh,

(Continued on page 128)

An antique oak Elizabethan court cupboard of good proportions showing much ingenuity in the variety and delicacy of its carvings

ANTIQUE ENGLISH FURNITURE

A fine Chippendale Chair
Covered in Needlework of the period
Circa 1765

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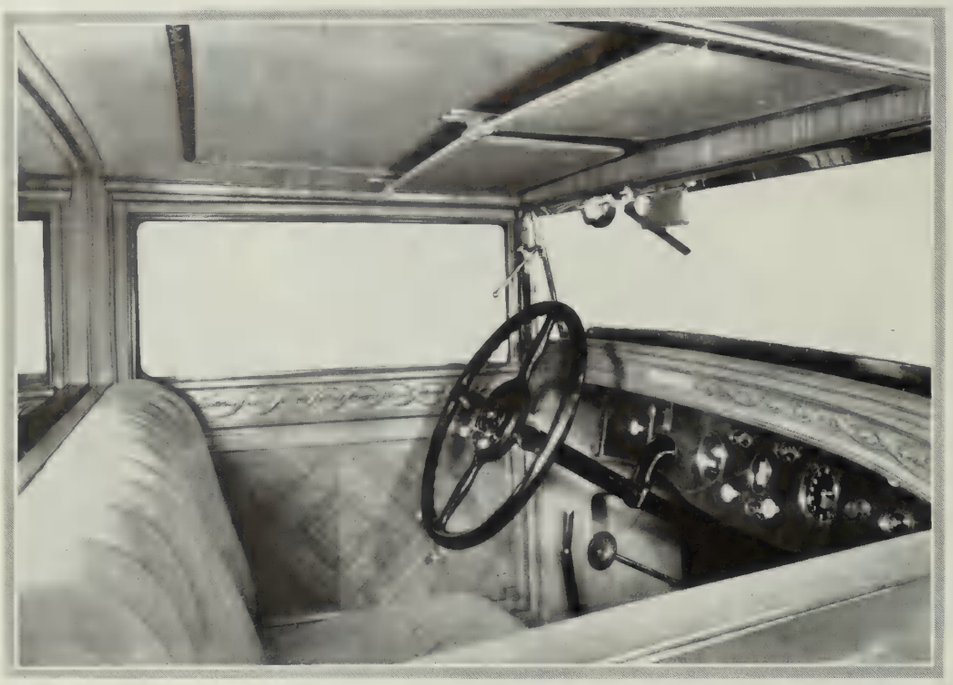
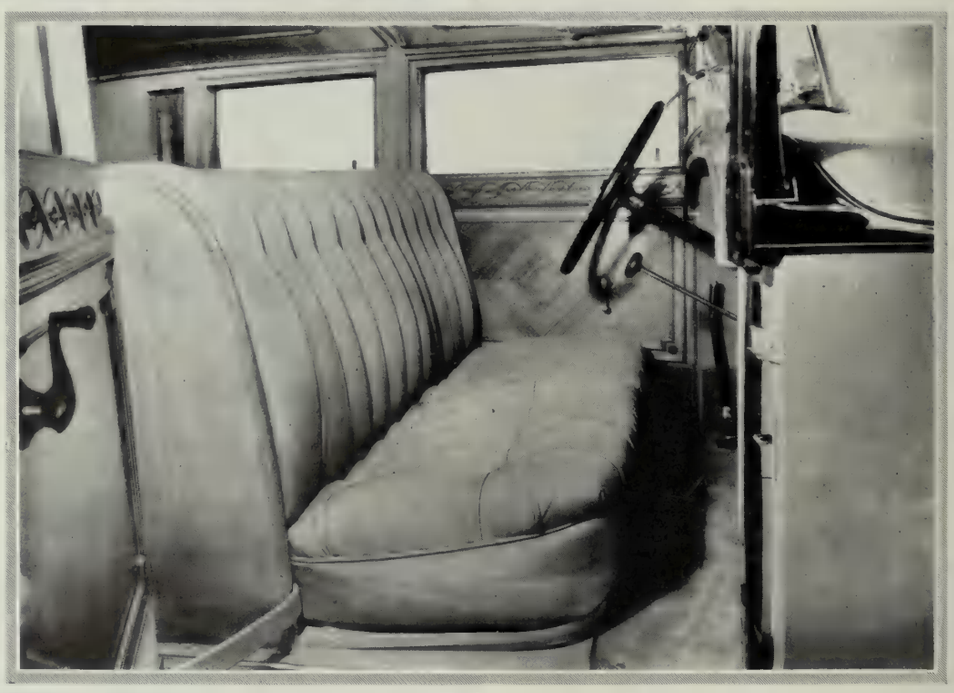


The Smartest Cars Today Have a Distinct Individuality

And This Special Quality Is Noticeable in the Fittings and Furnishings. In this Packard Car All the Woodwork and Fabrics Were Influenced by the Extremely Elegant Louis XVI Period

A view of the front of the interior of this Packard car shows finely panelled walls of French and tulip woods with wood mouldings richly carved. Incidentally, the partition is deeply recessed to permit the glass to be lowered completely out of sight



In this second picture, the entire seat is shown, luxurious in material as well as interior fittings of the cushions. A glimpse of the door is seen here with its carved mouldings, and also there is an ivory knob which, when pulled out, develops into a conveniently located reading lamp

The rear seat has a partition so that the effect is of two stuffed arm chairs, and puffs of down are placed on top of the walnut arms of the seat. Specially designed sun visors are provided in the driver's compartment

Striking appearance is given the exterior of the car by an exceptionally long hood. The car itself has a wheel base of 145½ inches but the long hood, coupled with a curving moulding extending completely around the car from the radiator, makes it appear even longer. This is further heightened by two spare wheels at the rear, mounted with a rakish tilt forward and by the long flat-curved front fenders which have much of the appearance of an airplane wing

Small lights are mounted on the crowns of each front fender conforming in their design to the large, deep, bowl-shaped head lamps. Fenders, splashers, the moulding and upper part of the body are painted black, while all the rest is Aztec red. The wire wheels are chromium plated and there are heavy, double bar chromium plated bumpers

It is believed that the car may be the forerunner of something altogether new in motor cars, the opportunity for complete expression of the owner's individuality

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PERHAPS you have always thought of a stone house as having massive walls. This is not the modern method of construction. Instead, Indiana Limestone Random Ashlar is sawed into strips four inches thick and of various heights at the quarries. Then it is shipped direct to the building site, where it is broken to lengths and laid up in the wall as a veneer or a structural facing. Total cost is remarkably moderate—only 5% or 6% more than for the same residence built with exterior walls of other less desirable materials.

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(Continued from page 57)

with the neo-classic designs. At the same time the craftsmen introduced curved forms by employing the half-round top which necessitated the body of the piece assuming the same graceful shape. As wall pieces these are remarkably effective in addition to which they are often fitted with convenient drawers and cupboards. The center section between the two front legs will have three drawers, two deep and a shallow one at the top while the rounded ends are fitted as cupboards with a drawer above.

From a decorative point of view no one commode offers more than another provided the immediate surroundings are in keeping with the style of the piece. Superficially the individual craftsman saw to it that his work was worthy of the room for which it was intended and it is an easy matter to enhance the beauty of a commode by the selection of suitable ornaments to place on the top. Today a mirror, a fine painting or a piece of old tapestry is used on the wall immediately above and as is evident from the various settings of this kind shown here, the resultant effect is remarkably attractive.

For those interiors furnished after the manner of the English 18th Century there is an equally wide choice of commodes even if there are few which display the same attractive curvations as the French. During the past few years quite a number made from the designs of Chippendale have found their way to American homes and with these the many motifs which this famous designer borrowed from across the English Channel are plainly evident. But what Chippendale's more restrained commodes do show is his aesthetic use of the rococo scrolls in his decorative carving. An instance of this appears among the illustrations; the front of the piece takes a tentative *bombé* shape while the front corners are carved with a small reversed C scroll, a scrolling shape continuing down to form the leg which ends in a periwinkle foot. Similarly effective use is made of the rococo motifs as a border to the apron, the scrolls continuing in unbroken line from each front leg to a carved cartouche in the center. The description of these several technical details is made because, while we often see a piece of decorative furniture which as a whole is pleasing to the eye, we rarely stop to consider the several details which the original designer evolved to afford the perfect symmetry.

These pieces display the French neo-classic styles of Louis XVI the commode being half round and the surfaces enriched by veneers. Courtesy Lord and Taylor

An early French Provincial commode of the bombé shape with scroll feet and little other ornamentation. Courtesy Ann Elsey

French parqueterie commode of the bombé type with marble top and massive ormolu mounts and handles of Louis period. Courtesy J. Corkill

On the other hand there are many designs for commodes in Chippendale's book that are so obviously copied from the French as to be almost entirely French in style. Admittedly he never indulged in the same amount of ormolu decoration but he did employ many of the shapes of the Louis XV styles. Throughout all the carved ornaments appearing with his commodes there is the same skilful adaptation of the rococo scrolls as those appearing with the one mentioned previously. Whether in long sweeping curves or as terminal feet his interpretation of these forms develops that remarkable technique which has caused his designs to remain preeminent.

One influence which has directly affected the interest in commodes is the attention given in later years to the preservation of rooms in early American homes decorated after the styles of the brothers Adam. And it might here be remarked that those same decorations are often worthy to grace the salons of the old-world homes, for at no period did our native architects develop more splendid interiors than those of the late 18th Century, inspired by the designs of Robert Adam.

While neither Robert nor any of his brothers was a furniture designer, the magnificence of their architectural interiors made it necessary for them to enter this field in order to obtain furniture suitable for the rooms they erected. Consequently the commodes of their time are among the most elaborate obtainable withal that they always display a refined beauty in the style of the decoration. In the first place they invariably have gracefully shaped tops and fronts and in place of the former drawers the Adam commodes are fitted with cupboard doors. They are generally constructed of various lighter colored woods, more often than not of satinwood, inlaid with classic designs in darker wood. An example of this is shown

(Continued on page 120)

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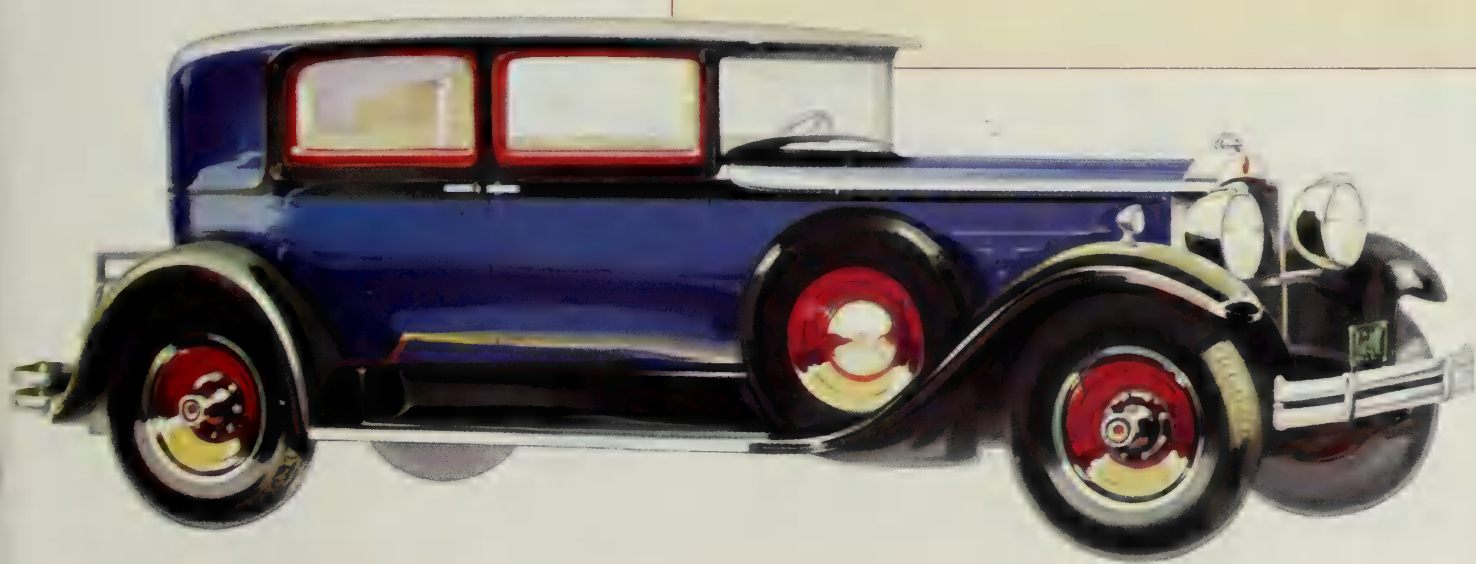

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The Country House and Its Landscape

(Continued from page 54)

architecture of country houses. They are the aims which I have always tried to keep fresh in mind in my work and whatever success my houses have met with is due, I believe, to these facts.

"Of course," added Mr. Bottomley, "it is desirable to have some conception of the general progress of country house design in this century. That accounts, among other things, for the American character of our houses. One point to remember is that in America we have developed a very definite and scientific house arrangement or plan. That has existed for a long time, even before my day. It was in 1909 that I began to practice, on my return from Paris and Rome. In developing this typical house plan, both architects and clients had put much more progressive study on living arrangements than they had on form and style. The result was that our later Nineteenth Century houses were very American in plan but they were of a hybrid style, the result of foreign influence—Italian, French, Japanese, anything! On account of these importations, the houses did not fit into the landscape and even more rarely did they fit the lives of their occupants. In this century, fortunately, we have come to realize the value—in fact, the necessity—of a suitable artistic form for our American house. I dislike to generalize too far, but I believe that I do notice a tendency among those who are most representative of our civilization to get back to the English and American tradition of form."

"It is often extremely difficult to state artistic principles in words that will not be misunderstood, I have found," I said to Mr. Bottomley. "Perhaps a few examples of your idea will help others to understand it better."

"My words should not be taken too literally or too generally. As I said before, the house should fit the special case of its setting and the needs and character of its occupants. It is just as incongruous to put an American farmhouse on a rocky coast or in a sea coast landscape as it would be to put a Gothic castle there. I saw a good illustration of this on a recent yachting trip along Long Island Sound. Sailing along we came to the ——— house (referring to the huge pile of a man who is much in the public eye). That castle might have looked well on the rocks of Castine Bay, but, placed in those soft trees on a low point, it just knocked spots out of the landscape. The only slanting that would have suited it would have been big, knarled trees—old oaks, cedars or 'tortured sycamores'.

"Now next to this castle was a house designed like an old American farmhouse, with a clipped, burned-out, lawn running down to the sea. This house was painted a dead, dull gray, and it, too, was out of the picture. Neither house was suited to its setting.

"The right landscape treatment is essential in designing a house. By this I mean more than the landscape work, that is, immediately about the house, such as the gardens, terraces and other landscape elements. This part of the work is, of course, important, and the part that the architect should be responsible for himself. He should design the lawns, terraces and roads immediately about the house."

"In that way you avoid that unfortunate split between house and planting that has spoiled many a good picture of a country house," I observed.

"Yes," replied Mr. Bottomley. "Sometimes one sees planting in a country place that is suited to a suburban house on a small plot of land. I have obtained an extraordinary insight into this phase from my contact with landscape architects. They approach their work from a very broad point of view. As in most other fields of activity, the alert men among landscape architects understand the various phases of their work and its broader relations to architecture. But among the men of lesser capacity, some lack a sense of fitness of particular kind of landscape design that goes with a certain kind of building; some lack an appreciation of view, and others are limited to a single bag of tricks.

"It is an important principle that each different kind of house should have its special kind of planting and landscape setting. Take a stucco house, for instance. It may be white or cream or gray, pink-buff—whatever its tone it usually looks better when seen through what we call 'light tracery planting', perhaps with accents of evergreens. A brick or a stone house, on the other hand, is apt to appear much better when there are open views of it, with the walls relieved by heavy-looking old vines; and when there are dense masses of tree foliage behind it, framing it in. Are you familiar with Turtle Bay?" asked Mr. Bottomley.

"Yes," I replied. Turtle Bay is a well-known group of private houses located in the heart of Manhattan, consisting of old "brown stone" era, occupying the centre portion of a long city block, with one row of houses facing each street. The interesting feature of Turtle Bay—the name is derived from an old land grant of which this property is a part—is the combining of all the old, tiny "backyards" of the houses into a single fine, large garden, that occupies the centre of the block between the two rows of houses.

"Well, Turtle Bay is a good instance of tracery planting with stucco buildings. When I worked out the design with Clarence Dean, we introduced delicate, weathered-looking vines and trees—ailanthus, willows, wistaria and some cedars and evergreens. This planting is very decorative when seen against backgrounds of stucco surfaces, even in winter when the leaves are off. The point is that a stucco house has an entirely different character from a brick house and this is more fundamental than the question of whether it be given an Italian or Colonial or French or an early Nineteenth Century English character. This difference also applies to gardens, perhaps in a more subtle way."

"I think that in this country we should make a greater effort to develop our own styles or traditions of landscape design, as distinctive as the splendid landscape art of England, France or Italy," I remarked.

"Yes," replied Mr. Bottomley, "by all means—as long as we do it naturally. One region where we really have a great tradition is in the old mansions and estates of the South, in Virginia, especially. It happens that I have become familiar with this old

(Continued on page 100)

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The Country House and Its Landscape

(Continued from page 98)

tradition, in several new houses and also in the restoration of several old places in the James River district. Those old Virginia estates deserve their fame, every bit of it. They have a marvelous natural advantage because of their location in a beautiful, in many ways romantic, country; but the point is, to my mind, that this natural advantage has been turned to full account through the development of a splendidly sound architectural tradition. This architectural tradition is, of course, the direct outcome of a distinguished civilization, built up in two centuries or more of country life. Besides that, the Virginia families who maintained this tradition were careful to nourish it and to enrich it as much as possible, by drawing on inspiration outside. The sons of the families in the Seventeenth and Eighteenth Centuries were often educated abroad, and generally in England, at Oxford and Cambridge and at the public schools; and they always took the 'grand tour'. They brought back with them to Virginia pictures, furniture, silver, damask, and ideas of houses and gardens. These they incorporated in their own tradition of fine living which became distinguished indeed. But the importations were so thoroughly absorbed into the Virginia tradition that it remained absolutely American,—American of the Old South.

"I believe that we should do everything possible to preserve this old southern ideal of country house architecture because it is one of the finest things we have and it is still vital."

I knew that Mr. Bottomley was especially successful in his designs of interiors, and I next asked him about that phase of the country house.

"I have been unusually fortunate in having clients who were nearly all people of distinguished taste and possessions. But of the two, taste is the most important. I merely made suggestions to them to do something in the way of design or get something for their rooms. Perhaps ninety percent of the success of interiors is attributable to those who live in them.

"Besides, when you have a well-designed and well-proportioned series of rooms, in harmony and in scale with the rest of the house, things fit into their places in an extraordinary way." This observation, I should point out, is more far-reaching than it appears. It puts the responsibility of both the architect and client to "get a well-designed and well-proportioned series of rooms, in harmony and in scale with the rest of the house." The sad truth is, that in far too many cases this does not happen.

"It is curious how details work themselves out sometimes," he continued. "In the case of another house in Virginia it was proposed to use stock doors. Now there is a certain intangible something about the doors of a house as part of the background for fine old things. My client finally agreed to the idea of having special doors and so I made a careful study of the old designs and gave the doors as well I could the character of antiquity. Then the client asked me if it would not be nice to buy old hardware. Curiously enough, the old hardware exactly fitted the doors that were designed to go with the old furniture. With stock doors that never could have happened.

"Another case is in Mr. Zeigler's house next door to this office. There I designed a widely projecting room base for the dining room. It looked well but I was afraid that it would cause the furniture to stand out too much from the wall. We then brought a piece of fine old furniture—a sideboard—and imagine my surprise when I found that the rear of the sideboard was offset 4" in such a way that the top could stand close to the wall! Evidently the old furniture maker had designed that piece with the idea that it would fit over just such a thick wall base as I had designed. It showed that the old furniture makers designed their furniture with an eye to the room as a whole, and that they knew their architecture," concluded Mr. Bottomley.

Editor's Note: Progress in country house architecture in the last thirty years has been one of the extraordinary features of the marvelous aesthetic Renaissance in America, which has spread through all walks of American life and industry. Ralph Adams Cram says: "I have frequently had occasion to comment on the astounding development of American architecture during the past quarter-century, a progress that has put it far to the front of all competitors. It is indeed a phenomenal occurrence and one that hardly explains itself. . . . The only parallel I know is that incredible fifty years in the France of the Middle Ages during which Gothic was conceived, born and brought to maturity." Among the leading architects who will contribute to this series are: Grosvenor Atterbury, Roger Bullard, Geo. Washington Smith, Julius Gregory, Frank J. Forster, Mellor and Meigs, Edmund B. Gilchrist, Gordon B. Kaufman, Dwight James Baum, Reginald Johnson, William Dominick, Lewis Bowman, and Addison Mizner. Others will follow.

A Home of European Inspiration

(Continued from page 69)

been made in this lovely home in Mrs. Mannes' dressing room. The cabinets, as well as the dressing table, have been built in. The latter is provided by lights placed behind glass panels. In this room there are pale peach walls, with curtains of cosmos and yellow striped taffeta; the carpet is a plum color and the dressing room chair is covered with embroidered peach taffeta.

The bathrooms are particularly interesting and novel. One of the most interesting has the walls painted with a seascape, showing waves and sky. The shower curtains are of green rubberized silk, trimmed with audacious little pink ruffles of the same material.

English room designed by Farmer and furnished
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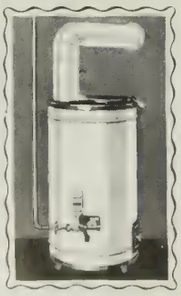

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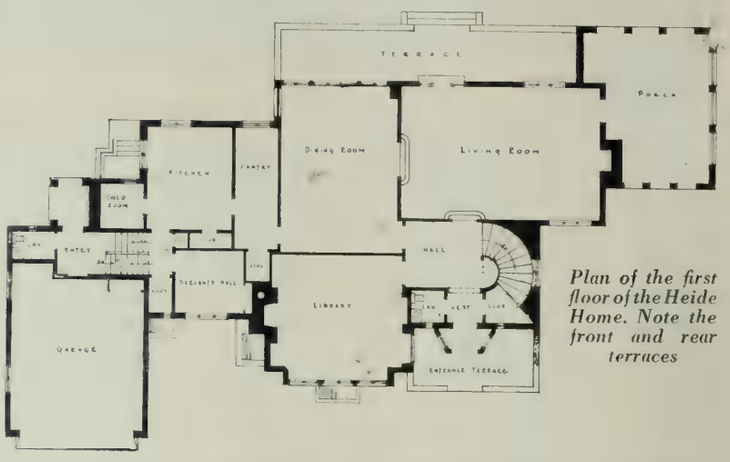
House of Skilfully Associated Materials

(Continued from page 60)



Plan of the first floor of the Heide Home. Note the front and rear terraces

even be, to many, discernably new.

They will be newer, of course, than such uses as appear in the house here illustrated, which attempts to do no more than to handle wood, brick, stone and stucco like wood, brick, stone and stucco. The rough stone was intended to effect a liaison between the house and its site; the other materials were simply allowed to assert their natures and textures with as little effort as possible, and with no artificiality.

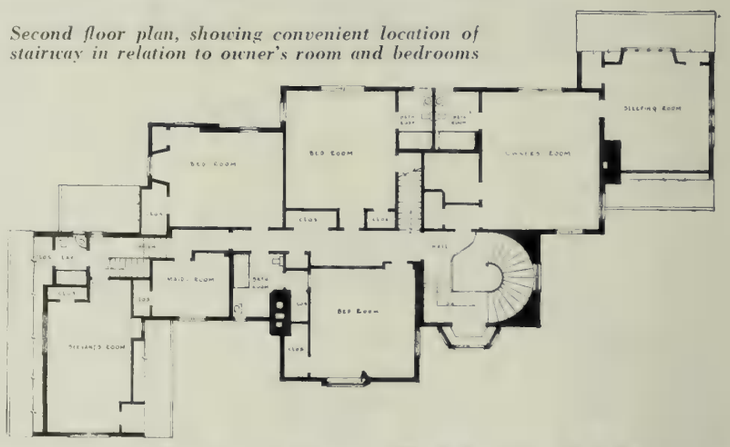
In this age when so wide a variety of manufactured building materials may be had, the principal danger lies in forgetting their inherent nature in the endless range of artificial colors and textures available. This is a fortunate fact that most country house architects are and have recently been using simple materials in a simple way, because this is the only angle or approach to a sane or even an authentic modernism.

No lasting style in design has ever been composed of mere "stunts" or "tricks" however clever. There has always been substance in good design, and good design which is to be lasting will always have substance.

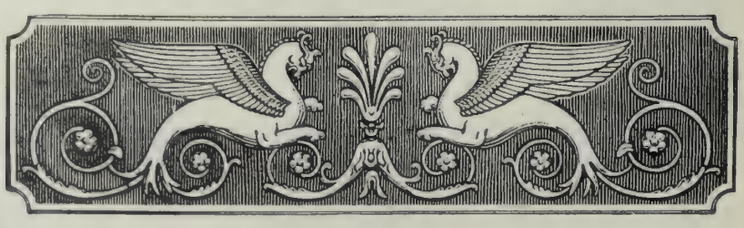
We can see already that there are new uses for old materials and new materials being used for old purposes. Too close an adherence to precedent can result in stagnation, and the present state of flux in architecture is not only interesting but healthful.

No design, whether it is individual or national, will amount to anything if it is not the result of sincere conviction—and lack of real conviction is the most serious charge against much so-called modern design. In this country we are, by nature, essentially conservative in those things that concern us personally. With the average man, his clothes and his home are two things in which he is not very ready to experiment. If someone were to suggest a suit of clothes, for instance, of bright green with large orange colored polka-dots, each individual would be more than willing to have someone else pioneer the wearing of it in public.

Second floor plan, showing convenient location of stairway in relation to owner's room and bedrooms



Similarly, it is in the private house that conspicuously modern forms will come most slowly if at all, and when they do come they will take the form of newly vigorous and untrammelled uses of materials and a gradual omission of certain old forms which have become outworn. And while we are waiting for the new era to evolve into something definite, most of us are very likely to examine new forms most critically and intelligently before we will jettison entirely all those old forms that are a part of the known and loved continuity of human tradition and human civilization.



Foyer of the Keith-Albee-Orpheum Theatre, Boston, Mass. Thomas Lamb Inc., New York City, Architects. De Paoli Company, East Boston, Terrazzo Contractors.

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ROSEVILLE POTTERY

Old Style Sideboards and Serving Tables

(Continued from page 66)

difficult to convince the uninitiated that the design is not achieved by painting. It is doubtful, however, whether quite so perfect a design could be produced by the hand of man, for while we succeed in reproducing many of Nature's wonders we never reproduce one with all the same perfection.

Thus these small rudely shaped ovals or circular pieces of wood made beautiful by the varicolored lines are merely Nature's method of registering the age of the limb of a tree of which they were once part. And the early woodworker knowing this cut thin slices diagonally from a small or large branch, according to the size he desired the "oyster" to be. The diagonal cut was taken because this caused the light and dark shadings to be more pronounced and consequently when used on a piece of furniture the decorative effect was more attractive.

A walnut sideboard with burl veneer drawer fronts and brass handles inspired by Queen Anne dressers. Courtesy Schmieg, Hungate & Kotzian

Pottery Vases as Mediums for Color

(Continued from page 63)

with the cool fresh green of the plant.

During the past few years there has been a marked revival in the ceramic arts of Spain and now the celebrated lustre work is being reproduced from the early models. The center of this industry is Valencia and the potters, there, are now repeating those quaint designs found on the rare Hispano Moresque ware of centuries ago. They are also applying various metallic lustres to colored backgrounds such as a silver on a rich maroon or a copper on blue and here again there is that retention of the relation of color contrasts to the walnut furniture which is so essentially Spanish.

One noticeable feature in the use of the European provincial pottery is that it invariably has more pleasing results when placed in a room so as to avoid any suggestion of arrangement. These vases never appear happy when in formal pairs yet any one of them will blend with and naturally become part of a room furnished with the unsophisticated rural woodwork. A fairly large one on the top of a wall piece immediately confers a brightness in the same way that other smaller ones on a radiator cover, in a window, or singly on pieces of furniture bring that effect of light-hearted gaiety which is forthcoming from suitable drapes and upholstery.

Nor need their use be restricted to living rooms because they are equally as fine mediums for adding touches of color to a bedroom. As the base of a lamp beside the bed, as a flower vase on a dressing table or on a bureau and in numerous other spots the simple decorations of the rural potters bring that atmosphere of sunshine which is as necessary to a bedroom as to any other room. There are many places in a house which would seem to call for color yet we so often neglect this silent appeal. A window at the turn of a stairway is just a glazed opening to afford light. Yet though such a window generally has a wide shelf, how often we overlook the fact that it may make a thing of beauty if a colorful vase is placed on that shelf.

Whether we acquire these ornaments during our travels abroad or we find them in the many shops at home, we have but to place one in a room to realize how unobtrusively important they become in our schemes of interior decoration. The variation of colors which are combined in the different motifs allow us to select those which blend with the predominant tones of the window drapes and fabrics; the fact that they are being made in the several countries from which we are obtaining the simpler provincial furniture allows us to repeat even the minor original traditions in our modern interiors and further these simple pottery pieces naturally find suitable niches in those rooms which are reproduced from the homes of our Colonial forefathers.

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An English library or living room would make an ideal setting for this unusually fine antique Georgian secretary. The mellowness of the waxed pine, the typically Georgian motifs picked out in gold leaf, the perfect proportions and the exceptional craftsmanship combine to make this secretary a piece of rare distinction.

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Broadway To Date

(Continued from page 67)

Olga Lee in "Hawk Island", at the Longacre Theatre

"STRICTLY DISHONORABLE"

A West Forty-ninth Street speak-easy, on the upper floors of which live a Judge and a world-famous opera singer. Into this café comes a sweet virginal Southern girl with a rather uncouth lover from West Orange, N. J. While the lover is outside wrangling with a policeman over his automobile, the Italian tenor lures Miss Virginal Innocence up to his apartment, puts her to bed, after undressing her, then goes up to bed to sleep in the Judge's apartment. This is in a Forty-ninth Street speak-easy. Now, *mes enfants,* believe it or not.

"Strictly Dishonorable," the play, is by Preston Sturges and was put on by Brock Pemberton. It owes its entertainment partly to the splendid work of the actors, especially to William Ricciardi as the speak-easy proprietor and to Muriel Kirkland, the innocent girl from Mississippi who tried to vamp the opera-singer in a New York joint, and failed—but won his love. Tullio Carminati, formerly with Duse, acted exceedingly well and sang enchantingly. And so far, the play is the popular hit of the season.

"FIESTA"

The Provincetowners opened in their new home, the old Garrick Theatre, with "Fiesta," the play that was banned in the Cradle—since become a filthy manger—of American Liberty, Boston. Michael Gold, of *Masses* and Communistic fame and glowering anti-Floyd Dellian, is the author of this drama of Mexico in which Tolstoy has a bout with Bacchus and Venus for four rounds and gets—I am happy to relate—the licking of his life, for, it seems, Mexico is for the grape and the flesh first and the principles of the revolution last.

Tolstoy is represented by a new-fangled land owner who wants to keep his peons from celebrating his revolutionary victories. The peons not only hold their fiesta—and this wild orgy is finely done—but teach the Blessing of Life in the woods to a young virgin that the Tolstoyan (who should have read Freud) believes he is bringing up as the symbol of a Dry and Chaste Mexico. All this applesauce, it must be said, is well worked out by Mr. Gold. He has dramatic ability and knows an idea when he sees it. The whole thing would have been more effective, as drama, if the players had been up to the level of Mr. Gold's Freudian and satiric concepts, but with the exception of the fiesta-orgy they were not; and more's the pity, as I am a strong Provincetowner and would like to record something else. But good luck to them, anyhow!

"THE COMMODORE MARRIES"

Man is the lord of creation, and when he abdicates in favor of a woman he becomes a 'maphrodite. A woman hath said this—by name Kate Parsons, who is the author of one of the most diverting, oddest and strong-smelling plays that Mr. Arthur Hopkins has ever put on. It is called "The Commodore Marries," a fantastic artificiality in three acts and several scenes, the mechanism of which creaks and the magic of which sputters and quickly goes out because Miss Parsons while she has the wit of Smollett (on one of whose novels the play is founded) and the fine *flair* for raw Elizabethan dialogue and broad smut has not the native gift of absolute belief in her fantasy, at least not sufficient belief to make it pass as authentic.

However, the adventures of Commodore Trunnion—who lives on land as if he were living on a vessel and whose ship goes to smash, with all his drunken gay-dogs of a crew—are intensely diverting mainly because of Walter Huston's mixture of obstetrical and nautical language and his dramatic turning-out-of-doors of his wife, who, as one of the crew remarked, was making 'maphrodites of all Trunnion's men.

The "first-mate" of this queer household plays a kind of Greek

(Continued on page 108)

Helen Morgan as "Addie", in "Sweet Adeline" at the Hammerstein Theatre

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Broadway To Date

(Continued from page 106)

Chorus and tells us from time to time that Miss Parsons is trying to impart to us that men who seek to lead their own lives are looked upon as insane and that God made the Commodore Trunnions to rule women. Edna Heinemann was a convincing Mrs. Trunnion. Through her Miss Parsons lambastes her own sex unmercifully, which I hold is a rather extraordinary thing for a woman to do—especially before a theatre-full of giggling and applauding men. But it is Walter Huston who is the whole show—together with the smelly dialogue—in this little eccentricity of the always courageous Arthur Hopkins.

"GAMBLING"

George M. Cohan, dearly beloved of Broadway, the old Yankee Doodle boy, composer of the song that saved the world for Mussolini, Stalin, Zionism and prohibition—"Over There"—master Friar and theatrical sleight-of-hand artist de luxe, wrote, produced and acted in a play, "Gambling," that thrills the nerves, curls the hair, tickles the suspense-glands in the place where they are located and that sends the audience home chortling over a very devil of a long-gasping evening.

Until the last few minutes at the end of the fourth act mental bets were being laid all over the house as to who was the actual murderer of Al Draper's ward. And, then, who do you think was the villian? Why, the very man who was acquitted between act one and act two! It really is gripping with its scenes in a fashionable gambling house in New York and suspicion playing over every one's head like a coy will-o'-the-wisp.

Mr. Cohan himself as the honest gambler who tries to ferret out the crime is suave, quite recognizable and absolutely critic-proof by his studied absence of all attempt at acting. Mary Philips as a blonde chiseler and gold-digger, who we all thought did the Bloody Deed, is very good. She is easily the hit of a Cohanesque concoction that is a sure-fire hit.

"SCARLET PAGES"

This was not a very happy comeback for the charming and still very beautiful Elsie Ferguson. "Scarlet Pages" is a melodrama—a condensed version of "The Cenci," "Mary Dugan," "Madame X" and the old *Fireside Companion* by Messrs. Shipman and Hymer.

Miss Ferguson has the part of a New York female lawyer who takes over the defense of a young cabaret girl tried for the murder of the man she believes to be her father, who tried to "make her." It comes out at the trial that the dead villian happens to be her adopted father and the Portia is her mother. The second act gives a current hectic trial scene, in which the star actor is by all odds Lee Baker, who plays the part of the District Attorney and who—we knew it from the first! —is going to marry Elsie-Portia. The last act is the good old mother stuff which Queen Victoria used to weep over. Miss Ferguson is dreadfully miscast.

"PHILADELPHIA"

This is an exposé of dear old Quaker Town—where things take place but never happen—has not got the verve, the sparkle and the uproarious qualities of Maurine Watkins' "Chicago." In this play—which might be laid anywhere in America in these Bootleg-Bolony days—the District Attorney, the lawyers, a Supreme Court Justice, the cops and the Coroner are all crooks. Even the crook is something better than these officials.

Mr. Park calls his play a "melodramatic satire," but it comes nearer farce. If he had only gone one hundred percent farce, he would have had first-class entertainment. As it is, it is hard to tell just how to take "Philadelphia." There are some amusing bits in it, some tricky surprises and some Philadelphia dramatic scrapple. Lita Torgerson did an exquisite bit as a rich lady looking for alimony lawyers, and among the males Ernest Pollock as a fantastic Coroner got the laughs.

"A STRONG MAN'S HOUSE"

Shelley is coming into his own, edging his way into Broadway, as 'twere. When a playwright wants to say that his hero is an anti-Babbitt rebel and social idealist, he sticks Shelley in his pocket. Lee Wilson Dodd, in his play, "A Strong Man's House," tells the story of a son of a rich Westerner (who dies splendidly in the first act—a Steel King, maybe) who is going To Do Good with the old man's money.

There is a nurse, played by Mary Nash (who is not at her Nashiest in this commonplace farrago) who handled the old man and is gunning for the son who, as I said, had gone Shelley instead of Schwab. Janet Hale, the nurse, in question is a rich-gravy adventuress. But I could not enjoy much of this—it is all so movieish, mechanical and hopelessly American. Lester Vail plays the son well, but the best performance goes to Howard Lang as Old Sam Hammerman, the Great American Looter.

"SOLDIERS AND WOMEN"

Brenda Ritchie, wife of a British colonel, stored away with a lot of army officers in a remote post in Baluchistan, where the heat is so great that only a piece of tissue paper separates it from hell and where nothing succeeds nothing every day like the eternal march of an Army of Yawns—well, Brenda felt an attack of Hedda Gablerian ennui coming on her. She tries all kinds of petty cruelties to give herself the illusion of living, and finally kills, as she believes, a fine, upstanding, vapid officer who rejected her advances, he being busy seducing another officer's wife. But she kills the wrong man in the semi-darkness of an extra-torrid Baluchistan night, and the game of the play, an incredibly clumsy piece of workmanship by Messrs. Fox and Tilton, is to find out who the murderer is. A. E. Anson, as General Sir Charles Conant, finally pins it on Brenda, who takes cyanide.

Violet Heming, cynical, then somewhat blondfully tragic, is the Brenda. She hardly convinced me—but it was Baluchistan and ennui, you know, so I really didn't get any more than I expected out of her or the play. The company was rather cut-and-dried, too. It'll make an absorbing talkie for Zanesville, Ohio.

"MURDER ON THE SECOND FLOOR"

Hokey-Pokey-Winky-Fum,
How do you like your murders done?

If you have a delicate taste in murder, with literary symptoms and

(Continued on page 110)

TESTS FOR INTELLIGENT PEOPLE—A SERIES

Where is the world's most *valuable* sofa?

INDEPENDENCE HALL in Philadelphia possesses what is probably the most valuable sofa in the world today. Originally from the home of George Washington, the design of this distinguished piece is 18th Century Chippendale. Its grace and dignity can clearly be seen in the Danersk reproduction pictured above.

What is the meaning of the claw-and-ball foot?

A characteristic trait of Chippendale's style is the claw-and-ball foot, which was first introduced to England in the Chinese pieces that Sir Francis Drake brought back from his voyages, and which symbolized the Chinese dragon guarding in its claw the jewel of truth. Upon the carving of the claw-and-ball foot Chippendale lavished all his skill, and weeks of time. In the Danersk reproduction pictured above, the claw-and-ball feet, similarly carved by hand, are exact replicas of those of Chippendale.

How many times should a spring be tied?

Each spring of a really fine sofa, such as the Danersk piece pictured above, is first pressed down to the tension that provides maximum comfort and then is firmly tied down at eight or ten different points.

In sofas less worthy, fewer springs are used and the individual spring is tied only three or four times. Of course springs tied only three or four times may feel comfortable at first, but they can not give lasting comfort or wear.

Other cabinetmakers often used the same materials as did Chippendale, but it was his *artistry* which has made his furniture treasured by so many subsequent generations. And so again today, granted that Danersk use only the finest materials, it is the masterly craftsmanship of the Danersk cabinetmakers and upholsterers . . . whose skill qualifies them to be called the Chippendales and Phyfes and Sheratons of our day — that sets Danersk furniture apart.

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ROOKWOOD POTTERY
CINCINNATI

Broadway To Date

(Continued from page 108)

a soupçon of curry sauce, you will find it in Frank Vosper's "Murder on the Second Floor." The curry sauce is provided by Jam Singh, importer of dope, and the literature by one Hugh Bromilow, a playwright who lives in a Bloomsbury boarding-house among a rum lot of Englanders. The daughter of the landlady challenges Bromilow to write a thriller, and the play, one of considerable skill, thrill and frill, that unfolds before us is the play he writes to win his Bloomsbury flapper.

The audience indulges in what is now the new Broadway game between the acts: Who is the murderer? We all laid our bets, and we all lost, for the murderer of dear old Mr. Reynolds was the most innocent looking of the lot, the landlady's anemic husband. Then rather cleverly the boarding-house resumes its usual stale condition, for it was all a play within a play—and jolly well done, I'll say, bah Jove! The company, an all-English one, were all ultra-adenoidal.

"CROOKS' CONVENTION"

There are so many crooks in so many plays on Broadway that they naturally had to hold a convention. Arthur Somers Roche had the idea, and you can, maybe, imagine what it is all about if you believe with one of the characters that if it wasn't for the crooks, the reformers, the police, the churches and locksmiths would have nothing to do. "Go and sin no more," taken literally, would of course be hard on novelties, playwrights and redeemers. So the gangs and gangsters meet in this play, rather unconvincingly, to organize more fully against the moralistic spoil-sports. There is a long list of crooks and hard-boiled actors. Dr. Cadman should see this play. It threatens his business.

"HAWK ISLAND"

This is a house-party murder by Howard Irving Young, and in spite of some complicated and clumsy manœuvering, it interested and held my slow-curdling blood until almost the last curtain. The *leit-motiv* of this crime lies in the slogan of one of the guests that house parties are dull affairs without a murder. So for a practical joke one of the guests pretends some one has been murdered, when a really murderous person, taking advantage of the joke, does the Bloody Deed. There are the usual infidelities and such addenda to these gatherings. Another talkie for next winter.

"GREAT SCOTT"

This is a play that all Good Americans should see before they die—or even afterward. It is just such a thing that would delight your Uncle Henry Ford, bring radiant smiles to the face of the Big White Father in Washington or cause our Cousin Horace Lorimer conniptical chortles.

A boy comes back from college—an American college—with great ideas, and what we see is this young American getting tangled up in Big American Ideas, like profit-sharing, how to marry the rich man's daughter and how the American laborer when he's helping to further bedlamize the country with his rivets sounds like "the song of the birdies" to young Scott. We also see Mr. Scott's brother shave before the audience—thus satisfying our profound American need for realism in lieu of imagination. Howard Koch wrote this Babbitt's Delight.

Under Cover

By BENJAMIN DeCASSERES

THE VILLA MADAMA, ROME. *A Reconstruction. By W. E. Greenwood. William Helburn. Illustrated.*

The Villa Madama, a famous relic of the Golden Age of Art, is a part of the magnificent project of the powerful Medici Cardinal, Giulio, afterwards Pope Clement VII, which, had it been completed, would have been the finest of the Renaissance.

The architects, who worked under the direct supervision of Raphael when he was architect of St. Peter's, were the San Gallos. The buildings were erected in 1516-25, and in this book is a history of the complete project, with reproductions of the various drawings and sketches. Above all, however, it is an illustrated monograph of the decoration of the Garden Loggia, which is still existing.

This was conceived by Raphael, and executed by Giulio Romano and Giovanni da Udine.

AS WE ARE. *By Victor de Kubinyi. Frederick A. Stokes & Co.*

These are abstract ideas such as Imagination, God, Faith, Inspiration, the Soul, Ambition, Speed, Truth, Patience, etc. (in all sixty-three plates) which carry as texts short inscriptions in prose or verse by well-known writers. These ideographs are very unusual and quite individual.

Mr. De Kubinyi's pictorial presentation of the human qualities have caught the fancy even of matter-of-fact business men, it seems.

THE BUILDER'S JEWEL AND TREASURY. *By Batty and Thomas Langley. John Tiranti & Co.*

This is a small volume—a "youth's instructor and workman's remembrancer." There are numerous diagrams for those contemplating the study of "frozen music."

ANCIENT PAGAN SYMBOLS. *By Elizabeth Goldsmith. Illustrated. Putnam.*

This volume is designed for the convenience of travellers in Egypt and the Far East and for the use of students and art lovers in the great galleries and museums of the world.

GEORGE O. ("Pop") HART. *Twenty-four selections from His Work. Edited with an Introduction by Holger Cahill. (The Downtown Gallery.)*

Hart's art is remarkable and odd, the expression of a highly individualized person, as, indeed, "Pop" was. He is in nearly all the American museums and in many private collections. He did water-colors, etchings, aquatint, drypoint, photo-lithographs, etc. There is a racy introduction by Mr. Cahill which tells us all about "Pop." The reproductions are beautifully done. Admirers of "Pop" will want to have this book on their shelves.

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JAECKEL

FIFTH AVE. at 45th ST., NEW YORK

England's Prime Minister Visits America

(Continued from page 73)

The bedroom of the London house. The entire room is furnished with interesting antiques arranged to give a feeling of restful beauty

during his travels in the East. The walls of the sittingroom, of a soft biscuit tint, lend their quota to the dignified charm of this room, in which there is an entire absence of little things to mar its character. Chintz curtains, with blue and orange birds, hang in straight folds at the windows overlooking the garden, and there is a quaint small window set high in the wall, which enables one to have a glimpse of that side of the garden, with its old sundial.

On the way upstairs to Mr. MacDonald's study (which is the most beautiful room in the house) one sees a further series of aquatints. But, what is more interesting, and, perhaps, a little sad, is the portrait of the first Labour Prime Minister by Ambrose McEvoy, which was one of the last portraits he completed before his untimely death. This is hanging on the stairs, near Mr. MacDonald's study.

What inspiration the Labour Leader must find in the room which he has made his study! It simply glows with colour, for the walls are enamelled in a deep shade of that glorious Persian turquoise blue which is so beautiful, especially when it is enriched with gold, as in the study of the eighteenth century house. The fireplace has small golden tiles, while the handsome mantelpiece is blue with scroll design in gold. At the long windows hang gold brocade curtains, while at the end of this long, handsome room, are large glass doors with golden yellow shutters which give a wonderful effect of perpetual sunshine. On the parquet floor are some Persian rugs in tones of blue and pink. Through the glass doors one passes into a large conservatory where old-fashioned flowers blossom in the summertime, and so on to the narrow garden on a slope, which, as in many old eighteenth century houses, is on the level of the first-floor rooms. There is a flagged path and a sundial to be seen, and one or two narrow beds which will be gay with flowers during the spring and summer days, and which can be seen by the occupant of the study as he sits at his writing table, undisturbed by noise from the outside world. As Mr. MacDonald is more keenly interested in Chippendale furniture, it is fitting that he should have some fine examples of this designer's pieces in his study. His armchair is Chippendale, and what he himself calls "the gem of his collection" is a card table of Dutch Chippendale, which, he told me, he picked up at Wembley! "It is not so difficult to find things, often in the most unexpected places, if one knows for what one is seeking," he said to me, when I commented on the fact. How the artist in the man must respond to the beautiful and interesting things with which he has surrounded himself! There is a unique golden chair (which can be seen in the photograph) which was presented to the Labour Leader by a friend. It is a duplicate of the chair in the Museum at Cairo, which was found in the tomb of one of the nobles at Sakkara, and has often been referred to. Mr. MacDonald pointed out to me a Russian Ikon, which belonged to his wife's family, and is supposed to have been taken in to France by some of the French soldiers in 1812 during the retreat from Moscow. Then there is a signed cartoon dated 1820, by Rolandson, entitled "The Profiteers". And a bust of the Labour Leader by Wilcoxson, which was exhibited at the Royal Academy, London, four years ago. Over the mantelpiece hangs Solomon J. Solomon's fine portrait of Mr. Ramsay MacDonald, and, facing it, on the opposite wall, a companion portrait of the late Mrs. Ramsay MacDonald, painted from a photograph by the same artist. In one corner of the room there is a portrait of Lady Glenochry, by Alan Ramsay, which was painted in 1740, the year in which the foundations of the house were laid, so Mr. MacDonald told me. This lady would have been the Duchess of Breadalbane had not her husband died before he could inherit the title. On the book-case there are black Wedgwood busts of Burns and of Scott. A charming photograph of Miss MacDonald (Ishbel), her father's constant companion, is, I think, the only photograph in his study. What interested me intensely was a large volume—"Crathie and Braemar", handsomely bound, which Mr. MacDonald showed me with not a little pride, this inscription appearing on the first page "For Mr. James Ramsay MacDonald, in remembrance of his visit to Balmoral, September 6, 1925. GEORGE R., MARY R."

The entire walls of the study are covered with books, hundreds of them. In a very rapid survey Mr. MacDonald pointed to a book here, to a set of volumes there. Walt Whitman's

(Continued on page 114)

COLONIAL LIVING-ROOM IN HOME PLANNED BY WILLIAM CLIFFORD, JR., ARCHITECT. FLOOR IS ARMSTRONG'S LINOLEUM NO. 68

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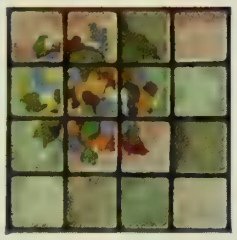

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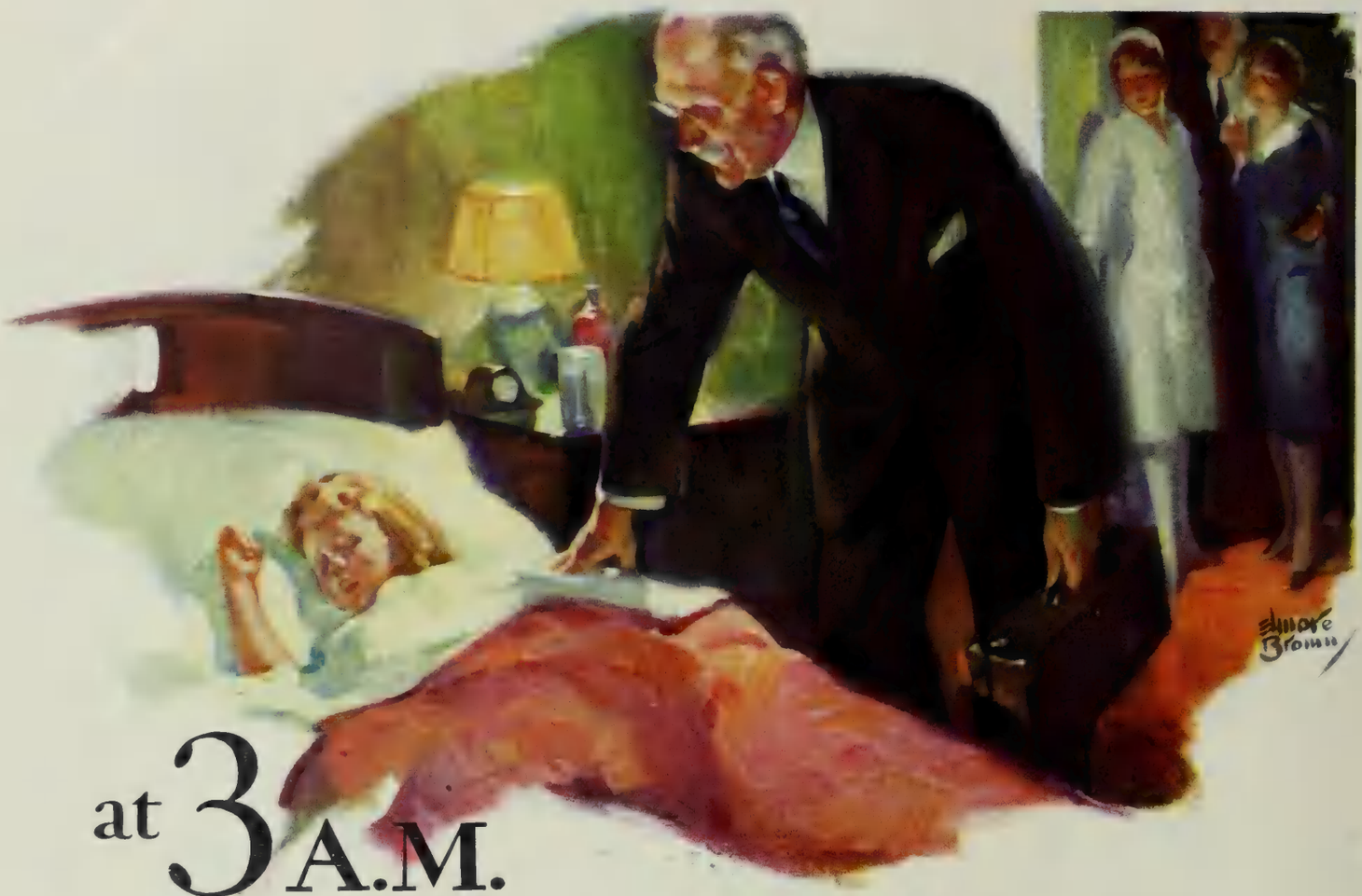

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.... *past the crisis safely*

A CHANGE . . . relaxed, regular respiration . . . at last.

The doctor nodded, and left the bedside.

Strain . . . on the white faces of the young father and mother, standing mutely by the door, changed to joy, as he said,

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"Medical aid can do so much—and nursing so much," said the doctor. "But in this case, without a third factor, I believe we should have failed to save your child."

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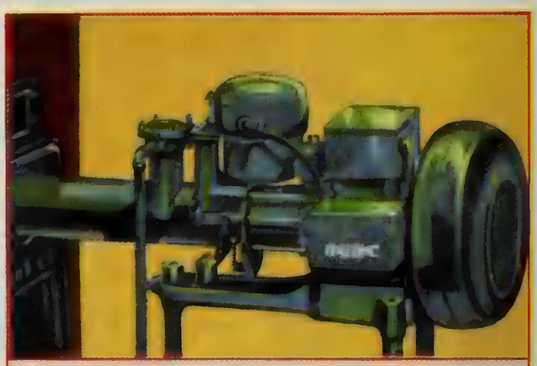

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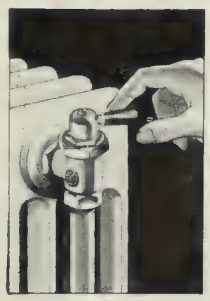

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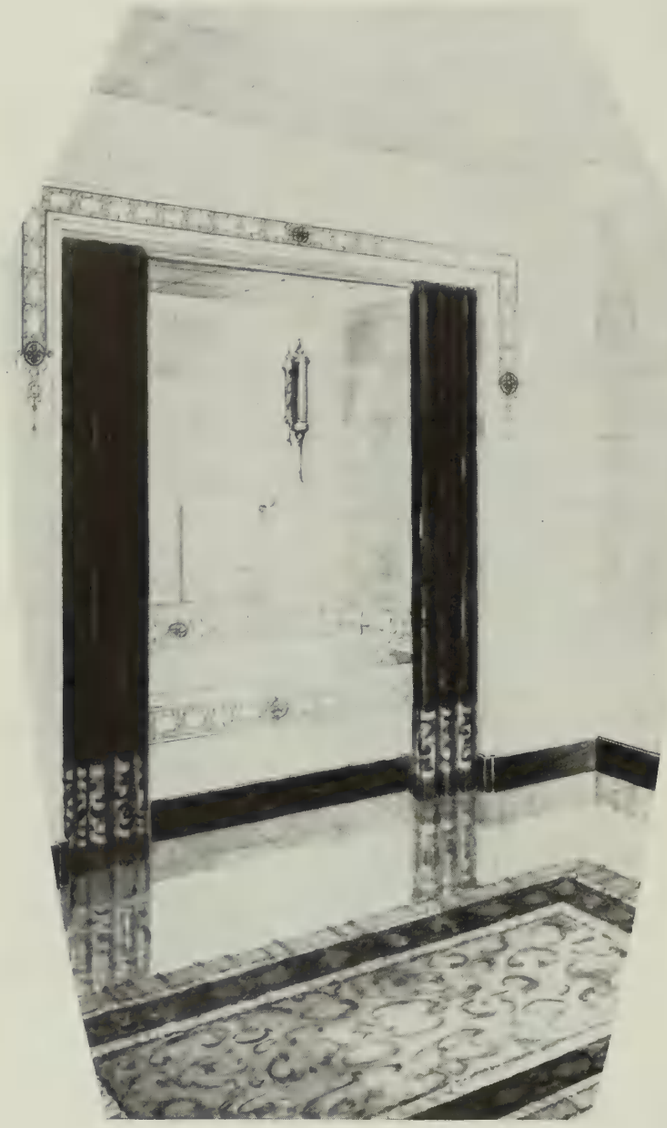

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England's Prime Minister Visits America

(Continued from page 112)

own copy of "Leaves of Grass" for instance, which he said had been given by the poet to Horace Traubel, his executor, who in turn gave it to a Mr. Wallis, a very close friend, and this Mr. Wallis gave it to Mr. MacDonald who now numbers it amongst his treasures. Also he showed me some autographed copies of John Morley's works, 7 volumes of Bolingbroke, an early edition of Hawthorne, and a complete set of the "Records of Glasgow", from 1175 to 1872,—24 or 25 volumes.

England's new Prime Minister is very strong on Scottish History, more especially that of the North East of Scotland. I saw also a couple of shelves of political biographies, also Macaulay's Essays, and works dealing with foreign and international politics and social and political economy.

Mr. Ramsay MacDonald pointed out to me, with some pride, his wonderful collection of dictionaries, including the whole of the Oxford Dictionary, which is not often seen, also a Scottish dictionary. I noticed, also, some geographical works and scientific works, and the 13 volumes of Hugh Miller's "Essays". These Mr. MacDonald touched affectionately, remarking "my great favourite and seldom seen now".

There is a little ante-room to the new Prime Minister's study at his home, where I was shown three volumes of "The History of Windsor Castle". In the first volume I saw this inscription: "To Mr. James Ramsay MacDonald, Prime Minister, from GEORGE R. April 27, 1924". On the handsome Sheraton bureau there stands an autographed photograph of King Ferdinand of Bulgaria dated "1924", which stands in a massive frame of heavy silver decorated with the coat of arms of Bulgaria.

Three intimate photos, connected with the Labour Prime Minister's early days are in this ante-room, one of the living rooms in his old flat in Lincoln's Inn Fields, London, a photo of the beautiful memorial to Mrs. Ramsay MacDonald which stands in Lincoln's Inn Fields, and a pastel of the late Mrs. Ramsay MacDonald holding one of her sons in her arms.

Both walls are lined with books, including a fine collection of works on Socialism, and includes the big French history of Socialism. Here also Mr. MacDonald showed me Lord Wolseley's copy (with coronet and bookplate) of Chesterfield's "Letters". And he also pointed out to me a number of books on folk-lore, in which he is keenly interested. No doubt his Celtic origin accounts for such interest.

Ishbel MacDonald's room is, like herself, simple and unaffected, yet full of quiet dignity but intensely liveable. The period furniture includes an armchair and side chairs, and a beautiful Chippendale design tallboy, also a handsome commode and a bureau bookcase. As she makes this her sittingroom as well as her bedroom, she has a divan bed, which she has covered with old rose velvet, the cushions in lapis lazuli blue and in rose.

"I want my room to grow with me, so that it will be never quite finished," she said to me. She is something of an artist, as she decorated some boxes which stand near the fireplace, but with her public duties and her welfare work, she finds little time to devote to artistic studies. And now that she will be the hostess at 10 Downing Street again, she will find still less time for her own pursuits. What a wonderful experience for a young girl to be twice hostess, within a few years, at the official home of England's Prime Minister!

Insulating a Modern House

(Continued from page 90)

also be incorporated in the structure as sheathing, wall board to take the place of plaster and as a base for plaster. Various fibers are compressed to make these boards, like sugar cane fiber, wood fibers or other vegetable fibers. Cork and mineral wool are also pressed into blocks and boards, and can usually be secured in greater thicknesses than fiber boards.

The flexible quilting may be made of cattle hair, specially treated, waste flax, eel grass, wood fibers or similar things, bound between two covers of paper or cloth. Almost like a blanket these quilts can be stuffed in between studs and rafters to close up completely the cracks and holes in the construction.

The special materials are rather interesting departures from the other types of insulating quilts and boards. One is made of gypsum, which as you know when mixed with water will harden into plaster. However this gypsum has in it a substance that creates a lot of gas, like yeast in dough, and fills the plaster with cells or bubbles. These little air spaces provide the insulation, when poured between walls.

Another consists of spraying finely torn bits of paper onto the walls with a special machine which mixes with the paper a liquid, known as water glass, and makes the whole mass adhere to the structure and fill up every nook and cranny. To see this confetti-like-paper blown into place reminds one of a bird feathering its nest.

The cost of these insulating materials varies somewhat with the locality, but on an average for the ½ inch thick stuff, the quilts cost from 4c to 5½c a square foot. The fiber boards average about 5½c a square foot. The labor cost for applying the quilting is less (4½c a square foot) than that for cutting, fitting, and nailing the fiber boards, which is about 6c to 7c a square foot. Cork blocks 2 inches thick cost on the average of about 12c a square foot and the labor charge for setting them is about 8c.

It has been estimated that when coal can be purchased for $9.00 a ton, that the thickness of insulation of ½ inch on walls and ceilings is the best, but when the fuel is more expensive, it is better to increase the thickness of the insulation on the ceiling. At $17.00 a ton it is advisable to put on one inch thick insulation on the ceiling. In general, the more expensive is the fuel burned, the better is insulation as an investment. On this basis it is usually advisable to insulate, if gas or oil is to be burned.

Eminent decorators, too, who plan home interiors for comfort as well as decorative charm, invariably specify Bedding by Rogers.

The most luxurious mattress known is the Rogers "Beaux." It combines a topping of pure lambs' wool and pure white horse hair with the inner spring. Price...$100.

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You are cordially invited to call at their showrooms, where a most representative display in a wide range of designs and colors is available for your selection. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents—stamps or coin.

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ESTABLISHED 1886

383 MADISON AVENUE · NEW YORK
at 46th Street

Present Day Potters Preserve Traditions

(Continued from page 75)

Magnificent Spode service plates are in cobalt or turquoise blue, powder or flat crimson, jade, fawn, lilac and rose-du-Barry, with exquisitely painted floral medallions, reproductions of old Sèvres designs, with fine examples of Spode jewelling and rich hand gilding. Especially lovely are the service plates with gadroon edges in heavy gold and wide borders of seaweed in delicate gold tracery, with central medallions of peaches, plums, cherries, grapes and red and white currants beautifully painted in natural colors. Others have jade borders with gold lace overlay and bird of paradise, or crested pheasant centers with pink roses and golden wheat. In mazarin blue and gold is a Spode dessert service (1804) with deep blue border overlaid with a rococo design in rich gold enclosing groups of roses, jonquils, blue-bells, forget-me-nots and wheat.

PHOTOGRAPH BY DANA B. MERRILL

Spode's "Old Madrid" tea service, in the rich Spanish red of the Toreador's sash, originally made for Spain, now often found gracing American tea tables. Especially appropriate in houses of Spanish architecture. Courtesy Rich and Fisher

Illustrated is a tea service of Spode's "Old Madrid", a favorite floral pattern in a rich Spanish red, the color of the Toreador's sash. Originally made for Spain, Old Madrid has captivated the fancy of the New World and in dinner or luncheon sets, or merely for tea in the patio is especially appropriate for use in the houses of Spanish architecture so popular in our winter playgrounds. Another favorite design is the Spode "Tower Pattern" of the eighteenth century in blue and Chinese pink, a design originally copied from the pictures on tea chests, suggested by William Copeland, a tea merchant who went into partnership with Josiah Spode in 1757, thinking that the combination of tea and teapots might be lucrative.

The traditions established by the famous founder of the house of Wedgwood are still worthily carried on by his successors, for many of the original shapes and designs are produced by the same skilled hand processes of more than a century and a half ago. Illustrated is a "Cauliflower" tea service, recently developed from the original cauliflower teapot modelled by Josiah Wedgwood in 1757, the brilliant green majolica glaze of the leaves is in delightful contrast to the creamy tint of the cauliflower in the celebrated Queen's-ware, and tea, coffee and luncheon sets may be obtained in this attractive design. Queen's-ware, with its lustrous creamy glaze and exquisitely modelled embossed decoration is just as popular as ever, but the encircling laurel wreath often appears in delicate blue or green on cream, or the reverse.

The name Wedgwood is always associated with the exquisite cameo decorations, classical figures, garlands, arabesques and laurel wreaths, delicate reliefs in white on backgrounds of light or dark blue, buff, green, lilac or salmon pink of the celebrated Jasper ware, which for all time will remain famous in the annals of the arts. The lovely ornamental figures were copied from engravings, Grecian vases, antique gems and from Flaxman's incomparable designs. Of the many patterns preserved in the Etruria pottery, none is more beautiful than "Patrician", inspired by an ancient frieze, developed when the classic influence dominated England. The decoration in the creamy color of the ware is in low relief under the glaze producing charming effects of light and shade. The service plates reflect the vogue for color and "Patrician" borders encircle baskets of fruit, or old time flowers, hollyhocks and mallows in yellow and pink with leaves and vines.

Dinner services for royalty or distinguished personages always interest democratic Americans and the service made for the Spanish dictator, General Primo de Rivera is no exception, with its conventional garlands of fruit in brilliant enamels, elaborate ornamentation in raised gold and crest in flat gold, a decided contrast to the simple service made for the Prince of Wales, with three ostrich feathers in gold on an ivory body and gadroon edge in gold, or the Queen's-ware service made for the Duke of York's world tour, with a central anchor device in green and the motto of the Order of The Garter in gold on the border. A service of Wedgwood blue on cream for Harvard University has reprints of photographs of the various buildings, with floral borders, while the service plates for Michigan University have the seal in a central medallion, the border showing the fruits of the state.

Half a century saw the rise and fall of the porcelain called Lowestoft and mystery has always shrouded its production. The story is told that a Dutch sailor, wrecked on the Suffolk coast, in gratitude for the hospitality of his rescuer, disclosed the value of the white clay which he discovered on

(Continued on page 118)

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A rare old satinwood commode from Alnwick

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To drive through the ancient Hotspur Gate of the fifteenth century and be a guest at the Swan—once a monastery—with its quaint old walled garden, is a real experience. What a background for antiques! It was here we found the satinwood commode pictured above—exquisite borders of peacock feathers, fine inlays—pronounced by Herbert Cescinsky, England's leading authority, a rare example, truly of the period.

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BRANCHES: EVANSTON OAK PARK MILWAUKEE

Present Day Potters Preserve Traditions

(Continued from page 116)

his host's estate. The presence of armorial bearings on genuine pieces of Lowestoft has caused much contention which continues to the present day, but the best authorities agree that this porcelain decorated with coats-of-arms, crests, monograms, or initials surrounded by floral borders, was made to order in China from sketches sent by English and American families, who little realized the priceless heritage they were passing on to posterity in this porcelain.

PHOTOGRAPH BY DANA B. MERRILL

From left to right: Service plate of Adderly china, reproducing an old Japanese design in brilliant colors; Cauldon china, acid etched gold border with urns, garlands and medallions in red, blue, green and yellow; Coalport, border of cobalt blue with gold lace overlay, fruit center. Courtesy Gilman Collamore and Co.

That the old Lowestoft Colonial designs may be preserved, a New York house has arranged with an English factory for their exclusive reproduction, the most popular design being an ermine cartouche, with inserted shield bearing an American eagle in coral, with thirteen gold stars, emblematic of the original states, the cobalt blue border surmounted by gold stars. To make this a more intimate possession for future generations, the family crest may be added. Among other exclusive designs are Spode service and dessert plates decorated with scenes depicting the mode of dress from 1800 to 1820, figures of men and women in colorful costumes, faithfully reproducing the fashions of that period, which might have been taken from Godey's Lady's Book. On the reverse of each plate is a bar from the most popular song of the year. Also exclusive is a series of English Hunting Scenes, with hounds in full cry and hunters in pink coats mounted on spirited bay, white and grey horses, skillfully painted on service plates of Crown Ducal ware. In this collection are gold, silver and purple lustres, reproduced by Wedgwood. Especially attractive is a tea service in silver lustre grape pattern, one of the oldest designs. Illustrated are candelabra and centerpiece of white Spode, with exquisite hop decoration.

A beautiful modern ware that as yet has no traditions, but on account of its unusually graceful shapes, fine decorations, high glaze and durability is rapidly making history is known as "Crown Ducal", a post war product made at Tunstall, England. This beautiful earthenware has an ivory vellum body which contrasts delightfully with the finely executed ornamental borders in pastel shades with panels of gay flowers richly hand enamelled in relief. Its chintz designs are unusually attractive, being accurate copies of Liberty's exclusive patterns. Other designs are the "Warwick" and the "Festival", floral patterns in rose, yellow, blue, lilac and green on a rich cream ground. Cornflowers, carnations and jewelled humming birds decorate other services, while the "Chester", an old time name, for an all time pattern, is a design of fruit and flowers in rich enamels. "Savoy" is an original creation in du Barry rose, cornflower blue and green on deep ivory, rare as the exquisitely enamelled "Carlton" in Chinese lacquer and jade, and the pastoral scenes painted by eminent artists.

A fine old Chamberlains Worcester dinner service, painted with flowers and foliage on white ground in apple green borders, enclosed in gadroon edges and finished in burnished gold, consisting of the following items:—2 Soup tureens and covers; 3 Sauce tureens, covers and stands; 4 Vegetable dishes and covers; 15 joint dishes in sizes; 54 Dinner plates; 18 Soup plates. Period of Manufacture 1811-1820. Courtesy E. Schmidt

From Liberty of London comes the Moorcroft pottery, made by William Moorcroft, called the "eccentric potter". This ware comes in luncheon and tea services, vases, biscuit jars, tea caddies, candlesticks and comports, decorated in rich tones of crimson, cream, blue and green on a lustrous ground of royal blue. Illustrated is a tea service in pomegranate design, mounted in hammered pewter. With

(Continued on page 120)

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NOV 1929

SPECIALISTS IN LINENS

Louis and Georgian Commodes

(Continued from page 96)

in the small commode with the bracket clock placed on the top. This piece is made of satinwood, the inlaid decorations being of other woods which allow for the necessary shading of the vase, pendant husks and interlaced curves on the corners.

Hepplewhite was also responsible for many fine commodes, some of his designs having the half-round shape but more often he employed what is known as the serpentine front. The use of this sinuating curve is more or less typical of Hepplewhite and with his commodes and similar pieces he repeated it with the apron. But that both he and Sheraton designed commodes copied from and as elaborate as those of the brothers Adam is apparent from the earlier books of drawings for which these men were severally responsible. Many of the important ones have panels painted by such famous artists as Angelica Kauffmann and Cipriani both of whom executed the decoration on furniture of the late 18th Century.

But we are by no means limited to using the elaborate conceptions, because a fine walnut chest of drawers or a later mahogany one in the style of Hepplewhite will reproduce an equally desirable commode setting when used with a picture or a mirror. After all one of the great charms of a well-furnished room emanates from the small ornaments placed upon suitable wall pieces. A bowl of flowers on a plain chest of drawers confers as much beauty as an elaborately ornamented commode. In fact the result is more pleasing where the rest of the furniture is of the severe type.

The same may be said of a hall where a small chest of drawers with a wall mirror above and a single chair at the side results in that atmosphere of hominess which we all desire in our homes. This identical setting is one which has now become popular in bedrooms, especially those in city apartments where there is not always space for a dressing table in addition to a chest-of-drawers. So that whether we term them chests or commodes these pieces may be utilized to solve many a difficult problem in the furnishing of a room. Not only do they offer themselves as satisfactory wall pieces on which to place ornaments, they have the additional advantage of being fitted with drawers and cupboards, convenient wherever the commode finds its place.

A Chippendale mahogany commode with scroll carved legs and claw feet forms a pleasing group with chairs and mirror. Courtesy Harry F. Meyers Co.

Present Day Potters Preserve Traditions

(Continued from page 118)

his characteristic perversity, this potter calls a design of plums and nectarines in shades of yellow, pink, rose and purple, "Wistaria", why, no one knows. "Moonlight" is the name of a breakfast service in powder blue; other designs are "Pansy", "Poppy", "Eventide" decorated in all shades of blue with green.

Made from the same patterns and moulds used for a hundred and fifty years is a fine historic porcelain known as "Old Waller." This beautiful china was first produced in an ancient Benedictine monastery in the Saar basin, dating back to the tenth century, when lands were devastated by baronial wars and monasteries were sanctuary, hives of industry sheltering thousands of busy workers, proficient in many crafts. Old Waller is decorated with a floral pattern in blue, or a deep rich rose on a creamy ivory ground, a quaint multi-colored spray of flowers, or a fine landscape "The Green Rustic". Illustrated is a dinner service in Old Waller Rose, its feathery delicacy of design and lovely coloring in delightful contrast with the creamy surface of the porcelain.

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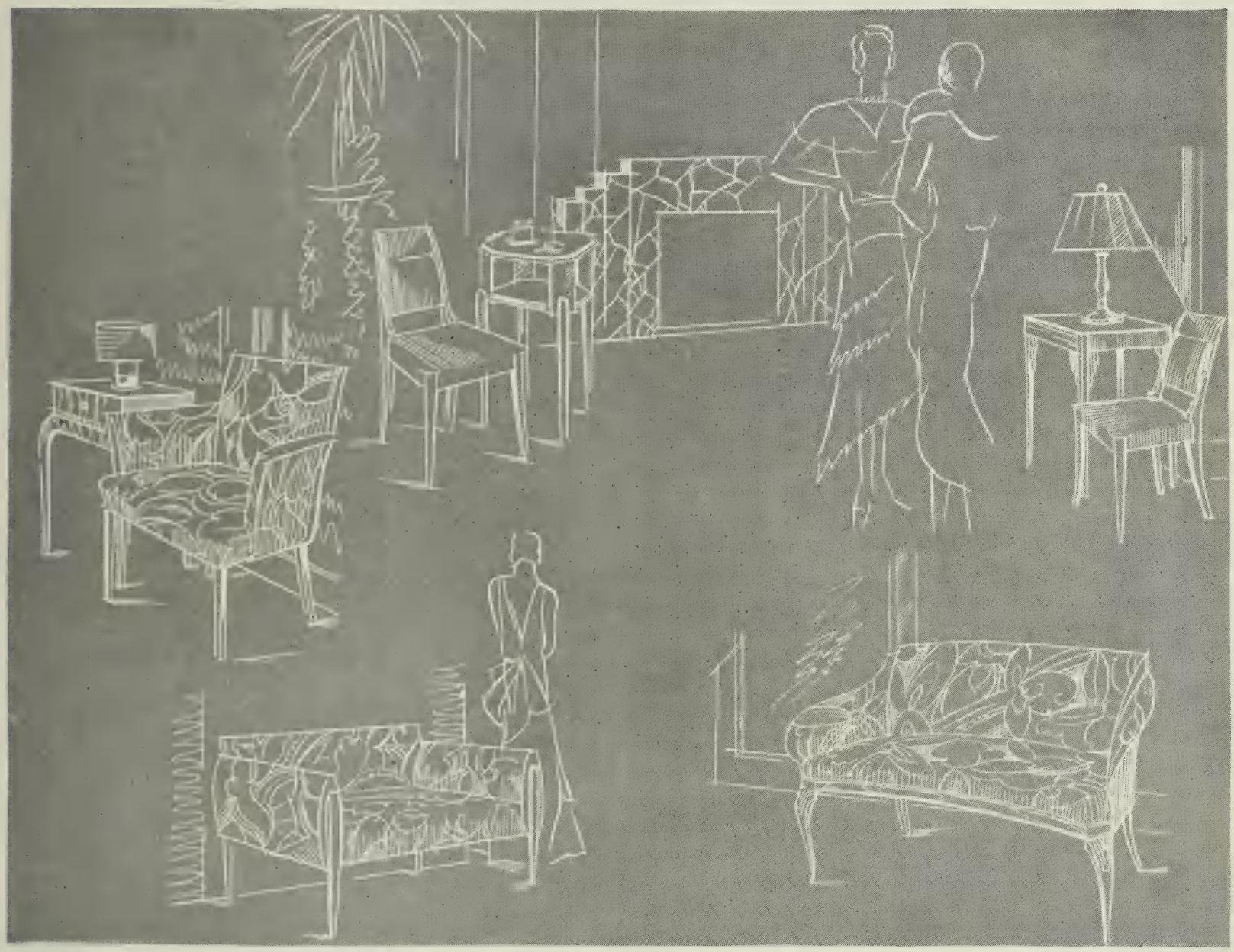

Above are the original designs created by Singer for the New Arnold Constable Store

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Fall Books—Read and Talked About

(Continued from page 79)

sult is a draw. In some respects it is a fine novel and in others it is tricky and sensational. In a way it is the triumph of cleverness of a sort that is cheapening and unimportant over genuine narrative power. The tricky part of the novel is this: the whole novel is made up of remembered events in a man's life which come to him as he mounts three flights of stairs to murder a woman. He pauses in his ascent from time to time and looks about him in the stairway. Thus is the book divided into chapters, and thus is supense heightened. The author does not permit the reader to know whom the hero is going to murder until very near the end.

Larry Barretto, author of "Horses in the Sky," which is published by the John Day Co.

The basic, tricky assumption is absurd on the face of it. That assumption is that it is possible for a man to recall practically all of the important events, including word for word dialogues and minute details, of his adolescent and adult life, in complex but orderly sequence during the few minutes it requires to climb three flights of stairs.

But, once the reader has forgotten the tricky part of the novel, he has had his full money's worth in pleasurable excitement in reading the story of the hero's life. It is an interesting career, related with emotional power and great talent. I, for one, do not believe the hero would have murdered the woman, and, for the life of me, can see no reason why he should be impelled to; but, once I forget the murder, I am ready to acclaim Mr. Stout as a new novelist who is certain to command much attention from now on.

THE THREE LITERARY GREENES

Julian Green, Graham Greene, and Ward Greene are novelists who have books on the fall lists. They are not kin. Julian Green is an American youth who resides in Paris and writes in French. Graham Greene is an Englishman whose first novel is "The Man Within". And Ward Greene is a Southern newspaper man, now residing in New York, who has written a lively and entertaining novel, "Cora Potts", which is the story of the rise to the heights of Southern aristocracy accomplished by an illiterate but energetic and intelligent little drab who made her way in the world until she was the chatelaine of a bagnio and was graduated from that into the proprietorship of a chemical factory which made a beautifier for Negroes. Some of the episodes in "Cora Potts" are slightly incredible; but the narrative moves with such lightning pace and Cora becomes so much dearer and dearer to the reader's heart that any defects in the novel, literary or technical, are likely to be forgotten. Mr. Greene has a neat way of working in reference to events of national importance happening contemporaneously with events in the novel, and by doing so, not only gives color and background to the narrative but revives our memories of the early years of the century down to and including the Great War.

Julian Green, author of the Harper Prize Novel, "The Dark Journey" is a novelist for readers with greater patience than mine. Three times I have tried to read his novels, and each time I have been unsuccessful in getting through them. They seem dreary and pointless to me. I don't advise you, however, to take that verdict as being enough for you. From time to time I discover that I have certain peculiarities of likes and dislikes which are not shared by the great and influential majority. For instance, I didn't go entirely off my bean over "All Quiet on the Western Front". I thought it was just a good war novel, one among many. In this opinion I seemed to be in a minority of one, against almost the total literate population of the globe. The book has been translated into dozens of languages and is a best seller, it appears, in each of them. Nor, to make a clean breast of it did I think very much of the play, "Journey's End", which made burbling worshippers out of so many English and American critics. Lastly I thought the movie, "The Cock-eyed World", was lousy.

But now Graham Greene is an entirely different sort of Greene from Julian Green. His characters are just as lowly, his settings are just as drab and colorless as the characters and settings in the novels by Julian Green. Indeed, his characters are almost as pathological. But what a difference there is in the power of the two! Graham Greene holds the reader (that is, he held me) by the sheer power of the life that is in his prose, the emotional strength and rhythm. His novel, his first I believe, is "The Man Within", the story of a coward and a rotter who, in a crisis redeems himself by a supreme act of courage. The story of "The Man Within" is highly dramatic and it is of a character such as might easily be skeletonized into three acts of dialogue and made into a powerful play; but essentially the interest of the novel lies not in the recital of events but in the uncovering of the psychological depths of the hero and the heroine. It is the story of a weak and treacherous man who is overcome by fear and made craven, brutal and cowardly; and of a woman of great depth of character, whose disrespect for the hero is outweighed by a deeper passion that is understanding, compassionate and maternal.

TWO RUSSIAN JEWS IN MILWAUKEE

I have never read a novel that analyzes the characteristics of the Jews as well as "Don't Call Me Clever" by Lawrence Drake. But don't make the mistake of imagining that this novel is a sociological tract,

(Continued on page 124)

ONE OF A PAIR of lovely old Georgian Commodes

in carved pine and yew wood . . . rare old oriental Lowestoft Bowl . . . Our collection includes rare old Chippendale mahogany secretaries, desks, chairs and tables—lovely walnut cabinets, consoles and chests—fine old tea sets and dessert services in Worcester Crown Derby and Lowestoft old English glass—distinctive collection of Lamps and unusual shades.

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Fall Books—Read and Talked About

(Continued from page 122)

a study of racial characteristics. It is no more so than "Ethan Frome" is a study of the racial characteristics of the New England farmer. It is a "study" almost by accident. Primarily it is an amusing, veridical, tragicomic story of two brothers, Russian Jews, immigrants to America who react in different fashions to the environment in which they find themselves. The scene is Milwaukee. Each of the brothers represents a distinct type of Jew—one of them the shrewd, adaptable, stolid, good-natured, sentimental and pious Jew who quickly makes a material success of life in America and the other is the dreamy idealist, the cynical revolutionary, anarchistic Jew who cannot adjust himself to the American scene and is a financial failure but an intellectual success. The successful brother, Al, fears and loves this brilliant and shiftless brother and in the relations between the two we have a novel far above the ordinary run of fiction.

A wealth of pity and understanding went into the writing of "Poor Devil" by Henry Justin Smith. It is the story of a newspaper man caught in a vice of economic and other forces in a great metropolis and gradually squeezed spiritually to death. It is a tragic story of hopes constantly deferred until there is nothing left but frantic despair. The young newspaper man in "Poor Devil" puts his foot into the trap first when he marries. He is in love and the girl is in love with him; marriage is inevitable and desirable—and with them at first it is idyllic. They are both brave and willing to make the best of things. But his salary is inadequate; illness and pregnancy put them into debt; and he loses his job. He takes refuge from the terrible reality by getting drunk. Getting drunk then becomes habitual with him. He loses hold of himself more and more tragically. Finally he is innocently drawn into a hold-up plan—and, but you may wish to read the book yourself.

NATHAN'S FIRST NOVEL

George Jean Nathan's annual book made up of the assembled pieces he has written for magazines during the past year appears this year in a new guise. Mr. Nathan has hung his writings upon a framework of narrative. The story is this: Miss Lorinda Hope has become greatly concerned over the fact that she has reached her twenty-fifth year and still retains her virginity; she aspires however to have this condition remedied by a literary man, since she has literary leanings herself; and so she contrives to meet a number of literary men—a dramatist, a novelist, two critics and a poet—but they all talk her ear off and show the white feather when she tries to seduce them. The literary men are not characters but grotesque caricatures, and their speeches (including, indeed, Miss Hope's own speeches) are word for word the pieces you have already read in *The American Mercury* under Mr. Nathan's department of Clinical Notes, if you are the faithful reader of Mr. Nathan that I am. There is in the book a rather amusing caricature of Mencken and Nathan under the names, Morton and Norton. He describes Morton and Norton as being, among other things, "the self-elected and enthusiastically self-endorsed leaders of the American pie-projecting attroupement." This is enough to indicate that Mr. Nathan does not take himself too seriously.

A novel which will have, I predict, a strictly local Broadway vogue, "Broadway Interlude" by Achmed Abdullah and Faith Baldwin. The novel is so cheaply sensational that the next time I see Abdullah I am going to give him a loaded cigar. I don't know Miss Baldwin's fiction, so I cannot tell whether her contribution to "Broadway Interlude" is in her customary manner or not. But Abdullah is a writer of considerable talent and resourcefulness. If he wished to write a novel dishing the dirt about various contemporary Broadway characters I am quite sure that, if he really wanted to, he could have disguised names better than by calling an actress Carlotta San Diego and, if he really wanted to, he could have disguised characters better than by describing a famous producer as affecting clerical garb.

HEMINGWAY'S NEW STORY

"A Farewell To Arms" by Ernest Hemingway is a distinguished work of fiction by a writer who is to be counted among the best we have. The story is that of the love affair of an American serving in the ambulance corps of the Italian army and an English nurse, and is told with Mr. Hemingway's customary disregard for the pruderies of English fiction and with his firm resolution to make his fiction true to life as he knows and has observed it. When the story first began to appear serially in a magazine it was accorded the distinction of being banned in Boston. It has other merits besides this, however. The story of the Italian retreat is superbly done. The three Italians, who are the Three Musketeers to the hero's D'Artagnan are delightfully drawn and I felt the death of them (shot down, ironically, in the retreat by an Italian) as a personal loss. Indeed, I was a little aghast at the abrupt manner in which Mr. Hemingway dismissed this chap's death from his mind and the minds of his other characters. I know that soldiering is one thing and sentiment is another and that in war a death here and there is a very minor matter but Mr. Hemingway had made this young Italian our friend.

Two small books gave me a great deal of information and I found them pleasant reading. They were "An Hour With the Movies and The Talkies" by Gilbert Seldes and "An Hour With American Music" by Paul Rosenfeld. They are books in the One Hour series published by Lippincott. Deriving much of his information from Terry Ramsaye's monumental history of the motion picture, Seldes briefly surveys the rise of the motion picture industry from the time when even the great inventor Edison still thought it was a novelty that would soon wear out of public favor, down to the present time. Seldes also discusses the work of individual actors and directors and analyzes specific films. His great hero of the films is Charlie Chaplin, the only real genius, he believes, that the motion picture has produced. Ordinarily I have found Mr. Rosenfeld's discussions of music a bit too mystically worded for me, but in this little dollar book on American music, I find him lucid, concise, and entertaining. He discusses jazz, the Negro spirituals, mountain songs, MacDowell, Loeffler, Ornstein, Rudhyar, Sessions, Weiss, Thomson, Ruggles, Parker, Taylor, Harris, Copland, Gershwin, Chavez and Varèse in this small volume.

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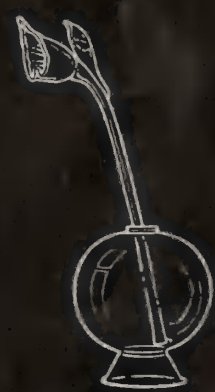

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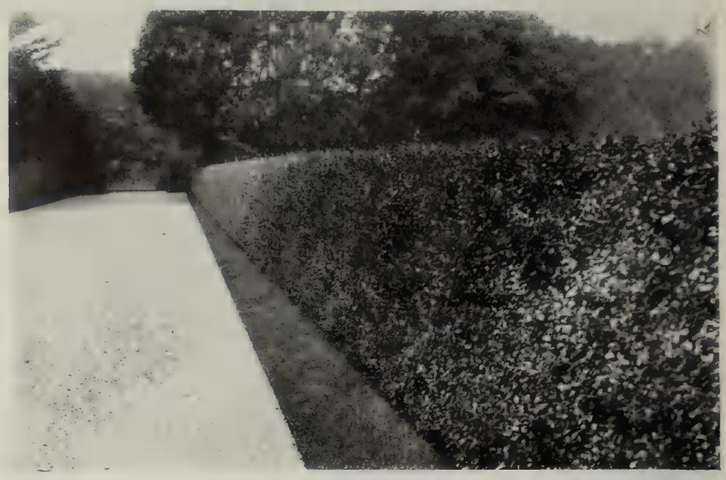
Hedges as a Decoration and "Caretaker"

(Continued from page 81)



A formal driveway, completely bordered from end to end with a close clipped California privet hedge

flowers in spring, followed by crimson berries in the autumn. There are several types of this variety and the range of color is from white to yellow and pink. The Morrow bush honeysuckle, L. morrowi, offers white flowers, after most shrubs have finished flowering, and in the centum its red berries are attractive. The winter bush honeysuckle, L. fragrantissima, is an old-time favorite, being the earliest of the honeysuckles to bloom. It has creamy white, sweet-scented flowers, followed in summer by red berries and foliage which persist well into winter.

Spiraea (S. vanhouttei) grows from four to six feet high and bears flat clusters of white flowers in May. The attractive green foliage is retained until well into the autumn months.

Some of the dogwoods (Cornus), such as C. florida and C. florida rubra and C. sanguinea, bearing white, pink and greenish-white flowers, respectively, make a colorful background or hedging when planted together.

There are many deciduous flowering shrubs that may be used as hedging such as the mock orange, snowberry, wiegelia, forsythia, althea, hydrangeas, viburnum, mountain laurel, etc. The one last named withstands shaded locations very well.

Barberry, Berberis thunbergii, hedges are not so practical for screening purposes, as they are low-growing, but in the autumn they bear attractive scarlet berries which last until the following spring on long slender branches. Barberry is not suited for edges of walks but is an excellent hedging for low, informal planting.

The new purple barberry has reddish to plum-colored foliage throughout the year, and it also bears a rich fruitage of scarlet berries in fall.

Of the evergreen plants, retinospora, hemlock, Norway spruce and arborvitae are the most frequently used, but these, like flowering deciduous shrubs, do not make as neat appearing a hedge as privet. The evergreens suggested for hedge use should never be pruned. Cutting back the tips of the branches will give a thick, dense growth.

Boxbush, Boxus, is pre-eminently the evergreen hedge. It is low, compact and quick-growing, with rich deep green foliage, and emits a subtle and distinctive aroma. The True Dwarf Box, B. suffruticosa, is one of the best dwarf hedgings for formal gardens, and it is this variety which is the English Box that is so valuable when grown to a reasonable height.

A curving driveway on a country estate bordered on both sides with viburnum and a great variety of shrubs

Plants for hedge purposes should be set out in the case of privet about eight inches apart, Barberry about 18 inches, flowering shrubs about three feet apart, but where height rather than density is desirable (as would be the case in screening outbuildings), the plants should be set out at double the distance suggested, which will give them space in which to grow and develop in all directions. They should be grouped in this latter case rather than planted straight.

Hedge plants, as with other nursery stock, should be planted an inch or two inches deeper than they were in the nursery. All the hedge plants, with the exception of the evergreens, should be severely thinned when set out in order to obtain a dense growth near the surface of the ground. Hedges require very little care except for privet and other formal clipped hedges, which require pruning at regular intervals to maintain uniformity.

Dressing table of a Royal Louis XIV bedroom group in french walnut . . . . .

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Antique English Furniture

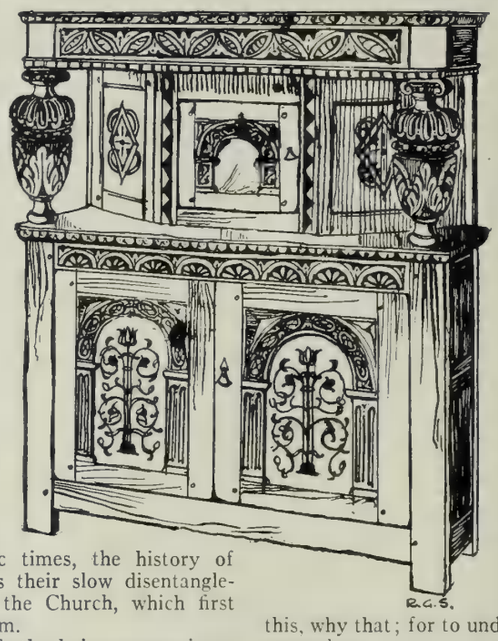
(Continued from page 92)

with their tapestried Renaissance galleries, their spacious Italian gardens, replaced the old, gaunt feudal castles.

The period's exuberant flood of half-understood Classic ideas resulted in a vigorous, somewhat meaningless ingenuity with debased Classic orders, with elaborately carved Flemish and Italian acanthus foliage, that we know as the Elizabethan style.

Luxurious Elizabethans! The filthy floor rushes gave way to carpets and polished wood, while the pillows of the elaborate Elizabethan beds were so soft, according to a disgusted writer of the time, as to be "fit only for women in child-bed". Even Master William Shakespeare reflected the Italian wave of fashion in "The Merchant of Venice".

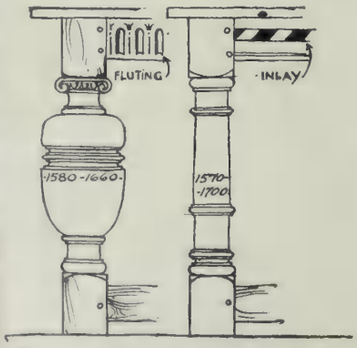
Sketch of the early English court cupboard, from which our sideboard has evolved. During the Elizabethan period these cupboards often had only an open shelf below. Drawn by R. Goodwin Smith



Look in the ancient church pews, and you will see the earliest beginnings of the chair. Indeed, in the Church are found most beginnings in furniture and architecture; from Gothic times, the history of these arts is their slow disentanglement from the Church, which first fostered them.

The Elizabeth chair was precious; carved, inlaid, and very large. Only the lord of the house might use it. The great man lolled in it sideways, because of his sword; extremely dignified and awkward. Lesser folk had to perch on stools.

The Elizabethans panelled their rooms, their screens supporting the minstrels' gallery, splitting the timber to get the oak's beautiful medullary ray. A favorite design was the round, carved arch; also caryatides, or carved figures.



Detail of the "bulb" and "column" table leg design and construction. Sketch by R. Goodwin Smith

Of genuine Elizabethan furniture, you may find chairs, court or livery cupboards, tables, stools, chests, and beds. Beware of alleged Elizabethan chests of drawers!—chests remained one-storey affairs till some time after.

Cupboards mentioned in old Elizabethan books are: Livery cupboards, or Court cupboards—literally, short cupboards. They use these as we use our sideboards.

As for beds, the Tudor traveller carried his bed with him; at least, the linen, feathers and fleas.

Remember, furniture develops towards lighter construction: the first tables were amazingly massive; in such early examples always suspect the lighter table to be the later. Those of this period, for legs, have usually the massive, jewelled bulb so characteristic of Elizabeth; the rails are carved with interlaced strapwork.

Large refectory tables are usually 16th century; for the great hall, in which they stood, was declining in favour, even so early as Elizabeth's reign, together with the long guardroom and the fortified castles so necessary in the fierce young years of the 16th century. I seek to show why the long table died out; why this, why that; for to understand is to remember.

You will grow to love your oak—Elizabethan and otherwise—for its beautiful, naturally-figured panels, each framed like a picture, in plainer, straight-grained oak. This silvery figuring, which we call the medullary ray, radiates in dense flakes from the centre of the oak tree; and timber merchants, having quartered their log, always cut it up parallel to this ray, so as to show most of it on the surface of the wood, which is then most valuable for panels; the plain-grained stuff had to be used for ordinary framing. This ray, or "chink"—as countryfolk will call it—is extremely hard, and centuries of polishing by generations of housewives will have worn away the softer, plain parts of the panel, leaving the unyielding flakes in slight relief, like little silver islands in a sea of mellow brown. Thus, a sensitive hand passed lightly over a panel will often tell one more about its age than the faker is willing that one should know.

This ray is a distinguishing feature of oak; but if you still are doubtful you must moisten a pen-knife and jab it in the wood. Only oak will turn it blue.

In simple old country-made furniture, the carving is often nothing more than a few quaint scratches with gouge or chisel. Can you understand why a country piece bearing Elizabethan carving is often really much later than Elizabeth in the actual date of its making? Well, the rustic crafts-

(Continued on page 130)

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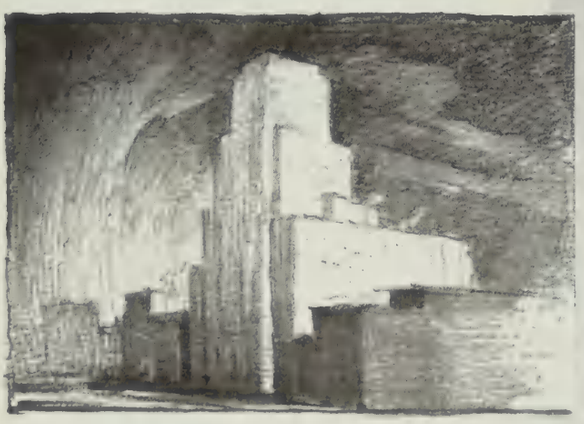

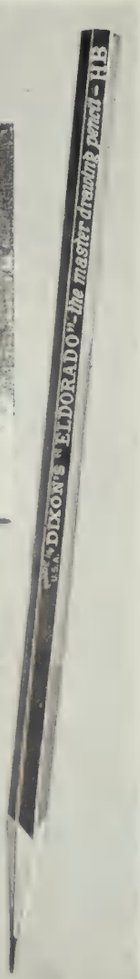

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Antique English Furniture

(Continued from page 128)

men consistently lagged behind the times. Early 17th century yokels would still be conscientiously plodding along in the 16th century style handed down by the "rude forefathers of the hamlet". The earlier the age, the viler were travelling conditions over the highwaymen-infested roads, and the longer ere the old country joiners heard of the latest fashion set by the London Court.

Therefore, knowledge of where your antiques were made will be handy in determining their date. Remember this point, and do not be overawed when some excessively confident connoisseur goes about assigning exact dates to every antique he sees. Believe me, it is the most palpable bluff. From what I have said, you will see that it is quite possible for a chair, obviously of typical late Jacobean design to have been made actually in the reign of the first George, by the old, jog-alone rustic craftsmen. Of course, when a design is unmistakably country-made, one makes allowances in judging its date. Moreover, some pieces have a date carved on them. All these things help—though even that date may have been carved on fifty years after, when the piece changed hands!

Actually, the best way to get a knowledge of period and good taste in furniture is—don't be startled!—to design it yourself. It is not so terrible a task as it may sound. After reading about Elizabethan furniture, think to yourself: "I will sketch out my idea of a good Elizabethan Court cupboard". I am aware that I can't sketch for toffee, but what does that matter? The point is, that I shall need to hunt up some typically Elizabethan carving, to ransack my books for knowledge of what manner of inlay, hinges, and turning these Elizabethans used; indeed, by such time as my weird and wonderful Court cupboard stands complete—in splendid defiance of every known law of perspective—I shall have ascertained a hundred telling details about the furniture of the great Elizabethan age, which otherwise I should have missed."

In this way, at least, you will find yourself taking up a subtly different attitude towards any furniture you may see.

You might, for instance, sketch one of those draw-tables that were first coming into favour in the Elizabethan era: ingenious affairs, they are, their extending leaves sliding back neatly out of sight, when not in use, on a principle of sound craftsmanship which no modern designer has ever been able to surpass. You could give your table the fat, melon-shaped bulb-leg, that we always associate with the late Elizabethan table, tapering down like the lines of a vase, in the manner that connoisseurs usually accept as East Anglian—"the East Anglian Vase-bulb", it has been called.

The bulb is, in its earliest days, clearly divided into a cup and cover, but later this lost its original meaning, and the division came to be indicated only by a small grooved ring.

There could hardly have been much upholstery in Elizabeth's reign, for we find Sir John Harrington complaining of "Great plank forms and waynscot stools so hard that since great breeches were laid aside, men can skant endeur to sitt upon."

With the bitter, the sore tone of this gallant knight, we can sympathize, for whatever points of fine design were manifest in the early chairs, we must admit that they are hard to "sitt upon". Not until the reigns of James I, and Charles I, however, was any real quantity of upholstered furniture imported from Venice.

The great hall was thus made a vastly more inhabitable place, and much time and thought was given to its adequate decoration. The staircase now comes into its own.

A striking feature of Elizabeth's time was the Court cupboard. Unlike the earlier Tudor cupboards, from which it was developed, the tops of this Court cupboard, or Buffet, was recessed; forming a useful ledge, on which stood the jewel-carved bulbs supporting the topmost canopy.

This old oak furniture is linked with no great name; we know of no great designer who immortalized oak with his designs, as, later, Hepplewhite and Chippendale did with mahogany, and Sheraton did to satinwood; however, oak will live—stubborn, sturdy stuff, it is part of the English character for all time.

Queen Elizabeth traveled about England a great deal; a fact brought out in an amusing quotation from an old letter of 1578, from one, Gilbert Talbot, to his father, Earl of Shrewsbury:

"On May Day I saw Her Majesty, and it pleased her to speak to me very graciously. In the morning about eight o'clock I happened to walk in the tiltyard under the hallery where Her Majesty useth to stand to see the running at tilt, where by chance she was, and looking out of the window. My eye was full towards her. She shewed to be greatly ashamed thereof, for that she was unready and in her nightstuff, so when she saw me after dinner, as she went to walk, she gave me a great fillip on the forehead and told my Lord Chamberlain, who was next to her, how I had seen her that morning and how much ashamed she was".

Another quotation may also enliven the Elizabethan bed in your mind. This is from a Dutch Travel book written in the reign of Queen Bess:

The traveller, at an inn, addresses a chambermaid:

"My shee frinde, is my bedde made, is it good?"

Whereupon the chambermaid replies: "Yea, sir, it is a good feder bed, the scheetes be very cleane."

"Then", says the traveller, "Pull off my hosen and warm my bedde, draw the curtinnes and pin them with a pinne. My shee frinde, kiss me once and I shall sleape the better. . . . I thank you, daire mayden".

From this one may gather that an Englishman's love of a cosy "bedde", or a goodnight kiss from a comely maiden is as lasting as his affection for his own traditional furniture.

EDITOR'S NOTE: *This is the first of a comprehensive series of six articles by R. Goodwin-Smith on various kinds of furniture. In the December issue Walnut Furniture will be taken up in a manner similar to this discussion of Early English Oak. Other articles in the series are: Jacobean Furniture; Mahogany Furniture: Chippendale, Sheraton, Adam and Hepplewhite.*

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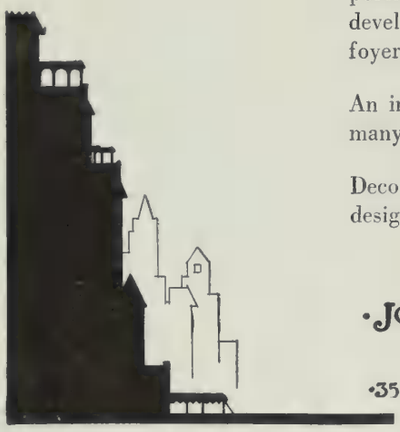

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Visiting The Art Galleries

(Continued from page 71)

"The Philosophers", from an etching by William Meyerowitz, property of the Boston Museum of Fine Arts. Courtesy Kleemann-Thormann Galleries, Ltd.

Fifth Avenue, twenty exhibitions in the next two years. These exhibitions will include as complete a representation as possible of the modern masters, from Cézanne up to today. The organizers of this Museum of Modern Art are Miss Lizzie Bliss, Mrs. W. Murray Crane, Prof. Paul F. Sachs, Mrs. Cornelius J. Sullivan; Mrs. John D. Rockefeller, Jr., Treasurer; Mr. Frank Crowninshield Secretary; and Mr. A. Conger Goodyear, Chairman. There is a firm belief that New York, fully awakened, would be able, in a few years, to create a public collection of modern Art which would place her at least on a par with Paris, London and Berlin. And it does not seem unreasonable to suppose that in ten years New York, with its vast wealth, its already magnificent private collections, could achieve perhaps the greatest modern museum in the world. The first exhibition will be open in New York in October, presenting one hundred or more drawings and paintings from France, including of course, Cézanne, Van Gogh, Seurat, Gauguin, Renoir. The Director of the museum will be Alfred H. Barr, Jr., who was qualified for this post by studies at Princeton and Harvard, his work at the Fogg museum, and abroad.

The galleries of New York are opening so late this season that it is quite impossible to present at this time a really true or prophetic word of what is to be done during the winter. I found gallery after gallery closed, without even an intimation as to the opening date.

This, however, was not the case of De Hauke and Co. This charming and always fascinating place opened October first with an exhibition of modern French paintings, collected, I understand, this summer by Mr. O'Toole of the De Hauke staff. The exhibition was interesting, but it filled me with that vague, uncertain response that an *entire* collection of modern things always does, whether they be paintings, sculpture, furniture, rugs, dresses or houses. Some of the pictures interested me enormously, some repulsed me, some gave me a sense of intense amusement, some of profound irritation. The drawing we are using for this article, "Soupir", is a delightful Picasso of a delicate handling, slightly formal, yet with a rare grace and of a certain superiority of technique. There was a Laurencin, a drawing of a young girl, done so finely, yet skillfully, that one felt there almost her contempt for her subject. An enchanting Utrillo was an early study, I think, 1912, "A Church in Autumn", filled with rich shadows and velvet silences. The painting, if not the church, induced reverence, and about the entire study was that Autumn sadness, perhaps symbolical as far as the church was concerned.

Near the Utrillo was a portrait of an Italian woman, by Modigliani, which I disliked very much, with the typical narrow, close-set eyes and irritating expression. But Mr. O'Toole said that it was a great painting and I am sure he knows more about it than I do.

Then a de Segonzac, "The Lake", a mysterious lake, scarcely to be seen in the dank, black green which made you think it must have been an old, forgotten lake, musty and faded, with possibly some mysterious spell over it; but it did not seem like de Segonzac.

Soutine was represented with a painting of a valet, which made me think that he must have had some unpleasant experiences with French valets, so cringing and horrible was the attitude of the subject. For the rest, there were Derains and a Matisse, with a stuffed doll reposing in a handsome room, and Rousseau's "Paysage", which can always give me a chill.

The Reinhardt Galleries were not open for any exhibition but I found there some lovely pictures And the photograph of a splendid Toulouse-Lautrec, to come for the opening show, was given to me. I was told that Mrs. Reinhardt was bringing back some de Segonzacs and Utrillos, with possibly a Cézanne and almost certainly a Renoir. So unquestionably many rare and beautiful things which will be shown to me on a later visit.

Then I had the opportunity of attending the opening of the Roerich Museum on Riverside Drive, in which was an exhibition of Prof. Roerich's collections from Tibet. Of greatest interest were seventy-six Tibetan Banner Paintings. There were also

(Continued on page 136)

Fall Announcement

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The Bremen Contemporary Decoration

(Continued from page 83)

and blues of the floor and furniture and yet are completely true for the decoration itself. None of these works gives the impression, as does so much extraneous decoration, of having been foisted in from outside. They grow necessarily out of the plan of the whole and become a natural part of it, instead of unrelated units.

The preservation of a unity, of a unity of seeming natural, almost vegetable, growth is a dominant idea in contemporary decorative art and architecture, and the "Bremen" seems to be the best example of this on a large scale so far constructed. For it gives scope for so many kinds of design all subordinated to one plan: the architectural structure of the liner and the esthetic atmosphere proper to such a ship. That atmosphere is quite as important, if less tangible, as the purely structural form; and that is where the followers of Le Corbusier go wrong. If the passengers were to be all Corbusiers, and it might be an ideal world were it so, his idea of a ship where every detail emphasized that fact would be excellent. But it is in the essence of a liner that it is built to serve "l'homme moyen esthétique", and so pure principles must in a measure be compromised, without sacrificing the unity of conception. And it is in the success of this compromise with the feelings of the average contemporary man that lies the excellence of the "Bremen".

American bar in the smoking room of the steamer, Bremen. Designed by Dr. R. A. Schroeder

Visiting the Art Galleries

(Continued from page 134)

some highly interesting bronzes which came from the monastery of Tashi Lhunpo, the Lama who ruled Tibet from 1720 to 1780. In addition there were numerous Tibetan household utensils and several carved wooden altars of great interest. This exhibition will be open to the public after October 17.

I have not yet had the opportunity of see Mrs. Ehrich's new collection of important English furniture, pewter and decorative objects; that is something always to look forward to. But there has been much talk about the Ehrich Galleries in connection with the purchase and sale in this country of a beautiful and very important Greuze, a reproduction of which we are using as one of our illustrations.

The first exhibition at the Macbeth Galleries is a collection of portraits in pencil and oil by Paul Swan. There is a particularly interesting head there of Raquel Meller and some very loving studies of his daughter, Paula Swan.

Milch Galleries are planning to hold throughout the month of December, an exhibition of paintings by Maurice Fromkes, whose painting of the "Sisters" we are showing in this article. He is a resident of Spain, now, coming to Europe and America only for flying visits. He knows Spain and loves it, and his pictures make one feel that Spain knows and loves.

The Kraushaar Galleries were, happily, open, and in the very back room, after passing through a succession of galleries hung with American and French etchings and lithographs, I was ushered into the holy of holies where the treasures of Europe were displayed, one by one. There were a Renoir, a rich, velvety de Segonzac, a very clear, vivacious and piquant Braque still life, and a Derain, whose work always seems a little stilted to me. But of all the etchings and drawings, new and old, I found nothing more satisfying nor technically expert, more understanding of human nature, than John Sloan's "Easter Eve"—one of our illustrations.

At the Dudensing Galleries I was shown a photograph of a delightful still life that Mr. Dudensing explained was his prize picture for his summer exhibition. The artist, Mr. Dudensing had discovered at Woods Hole last summer, and asked to exhibit some of his paintings in New York. Immediately the Pennsylvania Academy asked him to send some work and selected the prize still life for their fall exhibition. He has at present at the galleries a delightful little flower study done with the spirit that one feels in an old, old American living room, naïve and a little faded, with something of the odor of pressed flowers about it. It is beautifully painted and set off in a frame of tarnished silver and faded rose. A delightfully sentimental memory of things still to be found in many spots in untouched New England.

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Holidays of the Heart

(Continued from page 77)

of the period warned the public in the most cocksure manner. When, for instance, it was proposed to build a railroad from London to Woolwich, to carry live passengers instead of dead freight, at the nerve-wracking speed of eighteen miles an hour, the leading papers and periodicals of the United Kingdom were aghast at the audacious and foolhardy enterprise. Said one smug editorial wiseacre: "We should as soon expect the people of Woolwich to be fired off upon one of Congreve's *ricochet* rockets, as trust themselves to the mercy of such a machine, going at such a rate." To these critics of darkness, all these early English railways were the dangerous mechanism of the devil. Here is what one of them frankly believed, and deliberately wrote in the intellectual *Quarterly Review:* "As for those persons who speculate on making railroads general throughout the Kingdom, and superseding all the canals, all the waggons, mail and stage coaches, post-chaises, and, in short, every other mode of conveyance by land and by water, we deem them and their visionary schemes unworthy of notice". Bang!

A picturesque Egyptian Police, mounted on an imperturbable Government camel. Courtesy of Holland-America Line

Will Mr. Atterbury of the Pennsylvania; Mr. Crowley of the New York Central; Ralph Budd of the Great Northern, the venerated shades of Sir William VanHorne of the Canadian Railways, and of James J. Hill, Leland Stanford, Colis P. Huntington, Edward H. Harriman and other pioneers of America's great railway systems, sit up and look at that Dark Age of Transportation, and smile grimly at its efficiency, comfort, safety and astounding luxury on the land and sea and in the air today!

Nevertheless, the first organized personally-conducted railway trip—elaborately called "an excursion"—was successfully carried out in one of those "visionary" trains. It ran the magnificent distance of twelve miles, from Leicester to Loughborough and back, on July 5, 1841, carried 570 of indefatigable Thomas Cook's passengers to a Temperance Society Convention, for a round-trip fare of only one silver shilling! But more about those early and interesting modes of travel in the gossip of our later issues.

Below—A fleet and indefatigable Basket Bearer outside the Wall of the Summer Palace near Peking, China. Courtesy of Dollar Steamship Line

We have here digressed for a moment, only to impress upon the present travel-coddled generation how superlatively fortunate, comfortable, luxurious and fast it is in its transit for pleasure and profit.

There are a particularly large number of world tours scheduled for the coming winter by the leading travel bureaus and steamship lines. The literature concerning these is presented in forms as artistic as they are informing. Brochures, folders, maps, deck-plans—all effectively illustrated—may be obtained from practically any of the bureaus or steamship offices in New York, Boston, Montreal, New

(Cont. on page 145)

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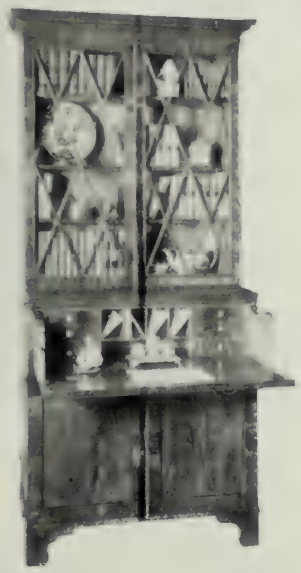

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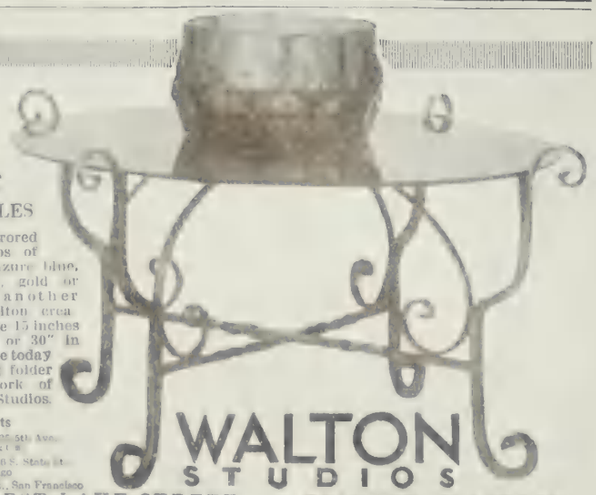

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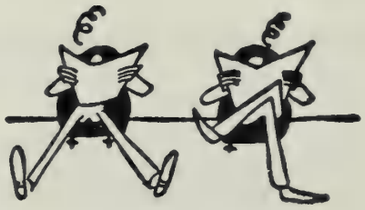

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Holidays of the Heart

(Continued from page 138)

Above—The Devil Dancers of Kandy, Ceylon—joyous hullabalooers whenever travelers appear. Courtesy of Raymond and Whitcomb Co.

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Shorter cruises to Cuba, the West Indies, Panama, Virgin Islands, Central and South America, Hawaii, Honolulu, the South Seas, the Mediterranean, Egypt, India, Australia, Japan, the Philippines, Africa, Europe, Asia, the Holy Land embark from many Atlantic, Pacific, Canadian and British Columbian ports. The French Line alone schedules four cruises in the Mediterranean—a panorama of Old World beauty and interest in balmy weather from next January to April.

It looks, indeed, like a long period of lively travel from, to and throughout the Old World and the New. People are rapidly becoming conscious of the essential place that recreative travel occupies in daily life. They buy its boon, its educational values, its rest, recreations, comforts, luxuries, diversions, pleasures as they buy their obvious necessaries from day to day. And this rational view of travel's benefits is destined to make all of us occasional or habitual travelers in many strange parts of the world.

John Masefield, bird and bard of many sea songs and chanties, reveals the longing in most of us in his *Wanderer's Song:*

"A wind's in the heart of me, a fire's in my heels,
I am tired of brick and stone and rumbling wagon-wheels;
I hunger for the sea's edge, the limits of the land,
Where the wild old Atlantic is shouting on the sand."

Two-Guns—White-Calf, famous Blackfeet Indian, whose austere head adorns our nickel coin. Can be seen in and around Glacier Park, on the Great Northern Railway

THE PSYCHOLOGY OF WORLD-VOYAGING

Sophisticated travelers of frequent flights, have, of course, vivid and abiding impressions of a tour 'round the world. If each of us enjoyed but one such master-experience in a lifetime it would be the wisest investment we had ever made. No misfortune could divest us of the memories once garnered in the highways and byways of the earth. Such gains remain intact

(Continued on page 147)

Below—Impressive Ruin of a Greek Theatre at Taormina, Italy, on the Mediterranean shore—Mt. Etna in the distance. Courtesy of Lloyd Sabaudo Line

THE DELUXE
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Frank's Eighth Annual Cruise De Luxe, Cunard R.M.S. Scythia from New York, Jan. 28, 1930

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Holidays of the Heart

(Continued from page 145)

to fortify us against the bleak days and harsh disappointments of barren tomorrows.

A world voyage, occupying, say, 140 days from the home port to port, and covering from 30,000 to 33,000 miles, including ship, train, airplane, motor coach, bus, camel and elephant trips, is not merely a matter of "seeing things". Its psychology has a profound influence upon our lives wherever we may carry on thereafter. The new power of comparison and of appraisal with which a deliberate view of the world invests a traveler is worth far more than the time and cost of many voyages.

Think of a world-voyage, expertly planned within a period of 140 comfortable days, on which you visited and leisurely explored many cities, villages, ports, their historic shrines, monuments and national structures, and observed the colorful peoples and strange customs of the following twenty-four countries: Cuba, Panama, Hawaii, Japan, China, Formosa, Philippine Islands, Spain, Straits Settlements, Java, Sumatra, Ceylon, India, Africa, Egypt, Palestine, Greece, Italy, Morocco, France, Germany, Algeria, Gibraltar and Madeira. This is not only the actual itinerary of several such voyages; but includes visits to ninety-three foreign cities, towns and villages.

We need not orchestrate the obvious wisdom, wealth and pleasure of such an impressive experience!

WORLD EVENTS ALONG THE WAY

Heretofore current travel literature has largely confined itself to sights and scenes; to the beauty of foreign lands; the glory of their historic buildings; the glamour of native life. But travelers over the long round-the-world trail or the shorter trip here and abroad would find additional interest and pleasure in a fore-knowledge of the major events which, occurring in the countries visited, may be brought within their opportunity to attend.

Such outstanding events of world interest as the Passion Play, at Oberammergau, Southern Bavaria, Germany; the grand operatic performances in Italy; the great yacht, horse, hydroplane, motorboat and foot races of England; golf, tennis, swimming tournaments and rowing regattas here and abroad; the Durbars, elaborate tiger hunts and religious conventions of India; the *Salon* and other art exhibitions of France; the notable book, picture, silver and furniture auctions in England, Europe and elsewhere; the drama in all foreign countries; the Olympic Games; the Mardi Gras; winter sports in Canada, the Adirondacks, Northwestern and Southwestern United States, Switzerland, Holland and the Scandinavian countries; the long British holiday on August 11th, its grouse and pheasant shooting over the moors; salmon fishing in Scottish lochs and Norwegian lakes and fjords; trap shooting matches at Nice, Monte Carlo and other Mediterranean and French resorts; a boar-hunt in the Black Forest; *perdrix* shooting in Alsace; the meets of mountaineering clubs in the Alps; the frequent long hikes of German walking clubs; the national and international political, financial, social, educational and literary conventions and congresses in session in many parts of the world; native fairs, festivals and expositions—all these, and hundreds of other current events, are often interesting to a great body of American travelers.

The same is true of events in the United States and Canada; on the Pacific Coast; in Hawaii, Australia, New Zealand and in South American, Atlantic, Pacific and trans-Pacific ports. Indeed, industry, commerce, art, the sciences, learned bodies, national sport and athletic societies, all the progressive organizations of civilized mankind, are meeting here, there, everywhere in this day of rapid transit from many parts of the globe to centers of common interest. Distant borders and foreign languages dissolve before man's enterprise and the travel and communicative facilities which gird the earth in the second quarter of an astounding century. This live element from month to month will be an informing, interesting and reliable fixture of our Travel Department.

EDITOR'S NOTE: *This is the second of a series of articles designed to purvey Travel to the reader as an essential experience of intelligent and progressive living. These articles are not, will not be, confined to the threadbare descriptive formulæ which have heretofore paled the significance and ruined the force of magazine Travel Departments—so called. On the contrary, our Travel Department editor does not believe that any general body of readers wishes to read about one specific voyage in a hundred so much as to discover the soul and substance of the benefits of travel itself. The philosophy and the rationale of travel are more interesting to a greater number of potential travelers than the wearisome repetition of tour and land descriptions already published by the steamship and railway companies.*

Requests have been made to us by transportation officials for leave to quote from or republish our October article, entitled "The Privilege of Leisure". Our travel articles may, of course, be quoted from or republished by giving the usual credit to magazine and author.

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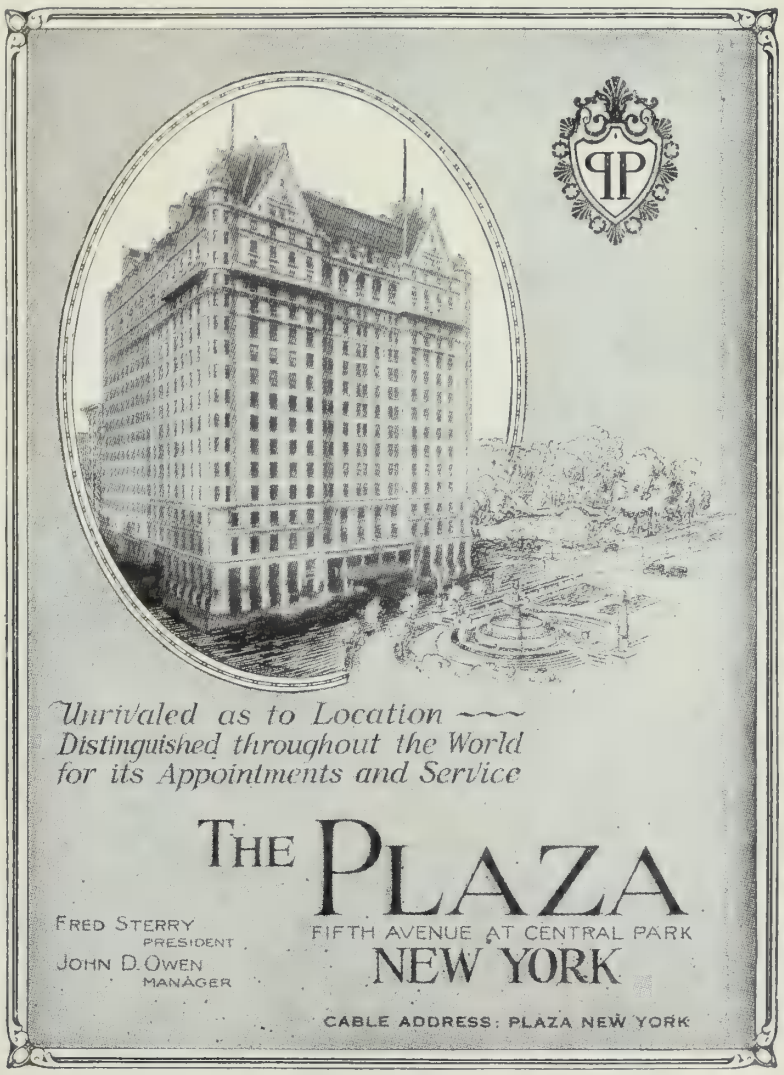

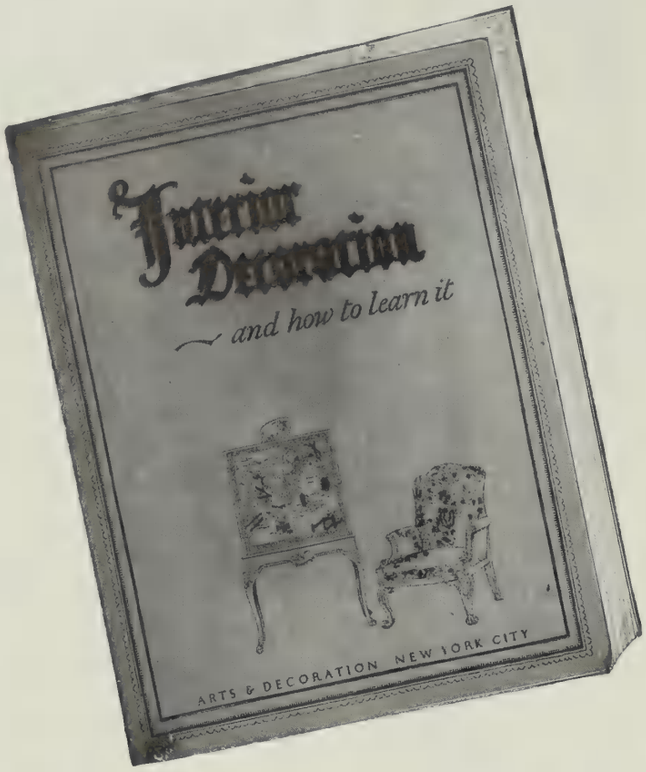

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THE popularity of French period fabrics is not due to the fact that their inception occurred in some of the most stirring and romantic eras of history, but rather that they are exquisite in coloring and interesting in motif and texture. ▲ Louis XIV reflects the grand manner when that monarch was at the peak of his military triumphs. Louis XV and Louis XVI, court life and extravagance with feminine influence in the ascendency. These are three periods which reflect luxury, power and wealth. Later on France proved that economy need not be ugly and simple textures could be charming. ▲ Decorators with a problem in any of the French periods appreciate the authenticity of this collection. Among the recent new French items is the Louis XV brocade illustrated above. It is No. 24536 and there are two additional colors.

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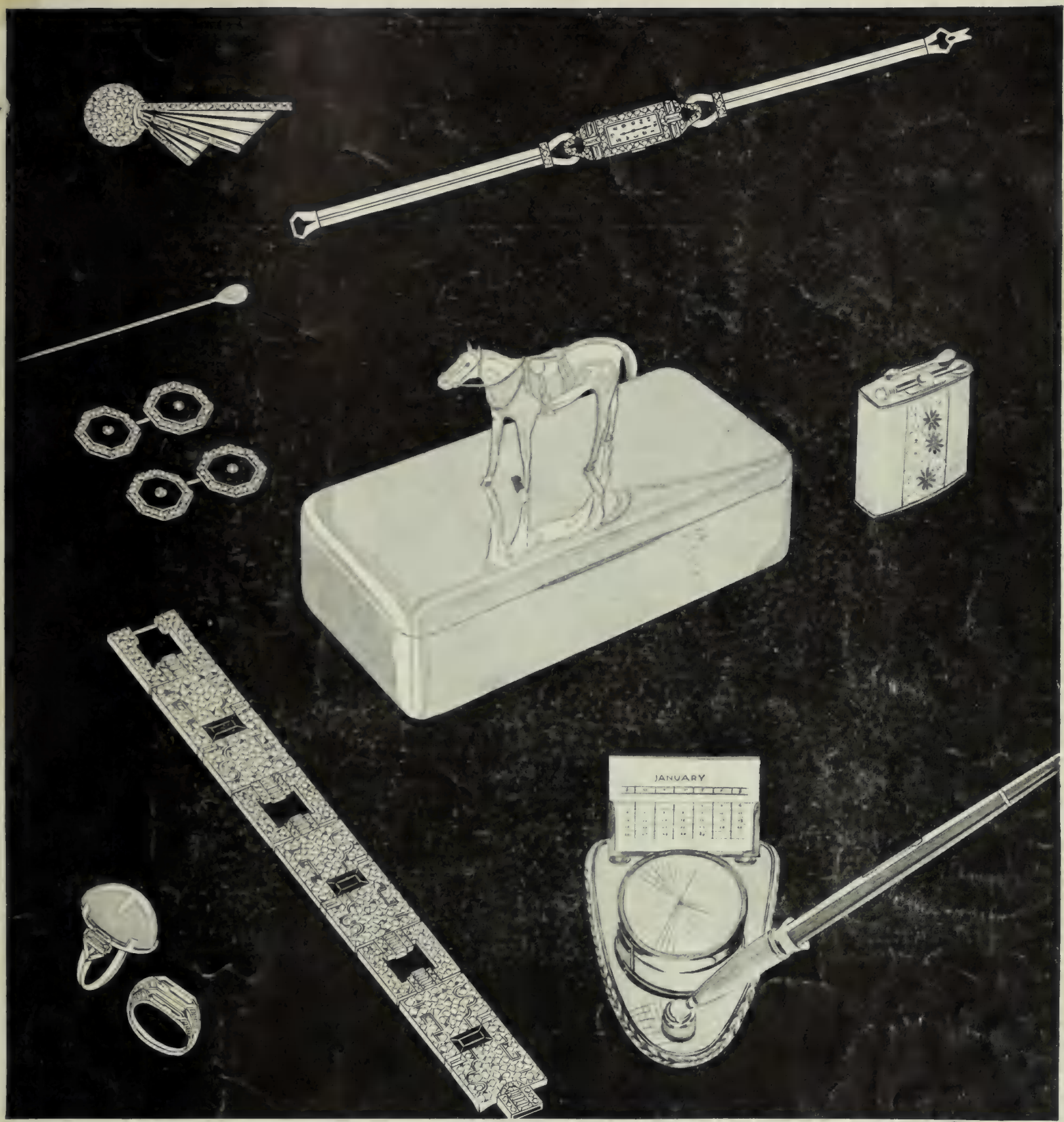

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IT is easy for one's imagination to people this gracious setting with the formal figures of the court of Louis XV.

Yet without difficulty one can picture, too, one's own family to-day moving among such charming things as these. For it is part of the genius of Jacques Bodart that its adaptations always bespeak the home and its activities, and never the cold, impersonal "museum."

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1866 739

A-74

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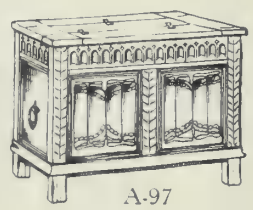
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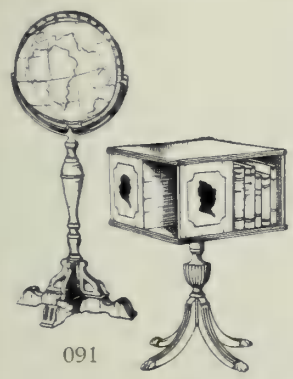
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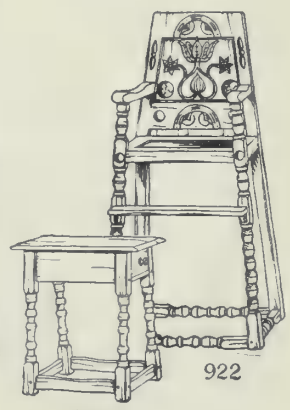
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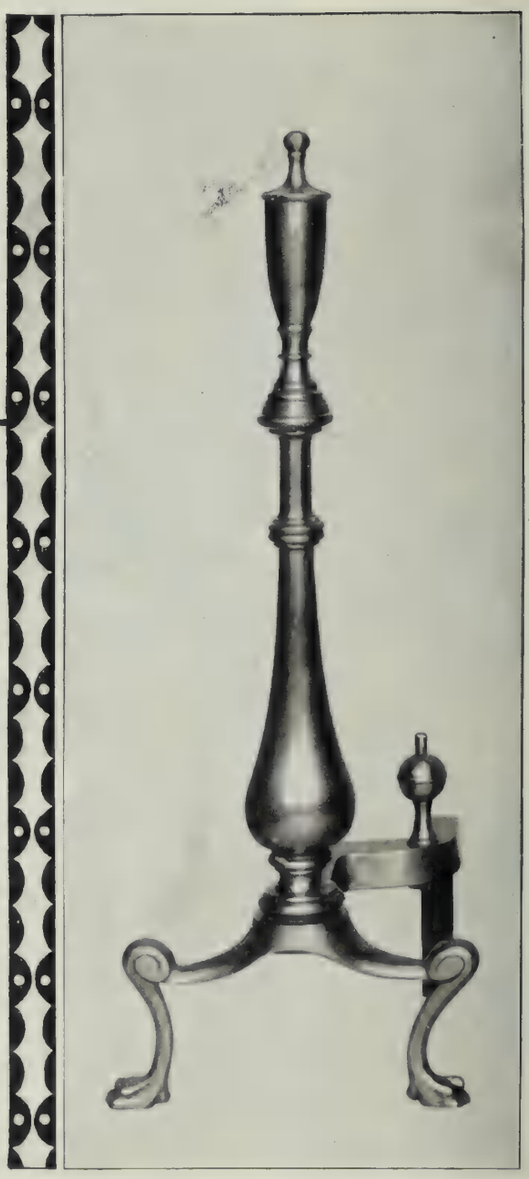

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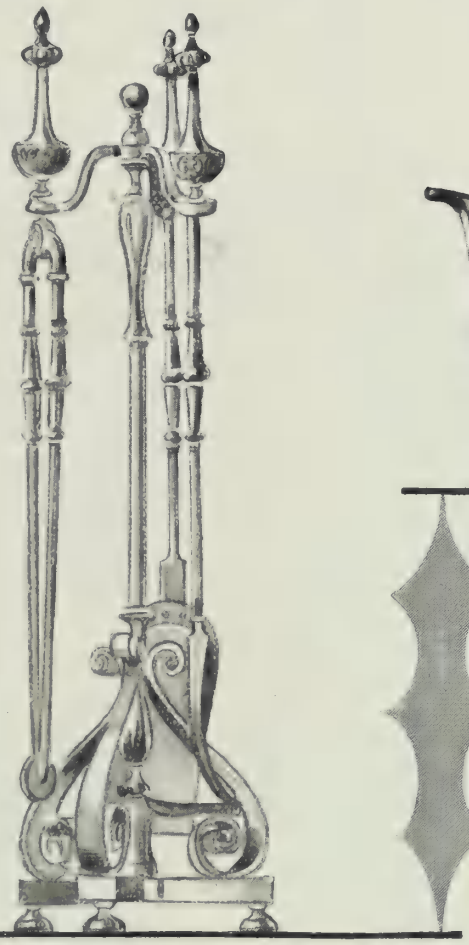

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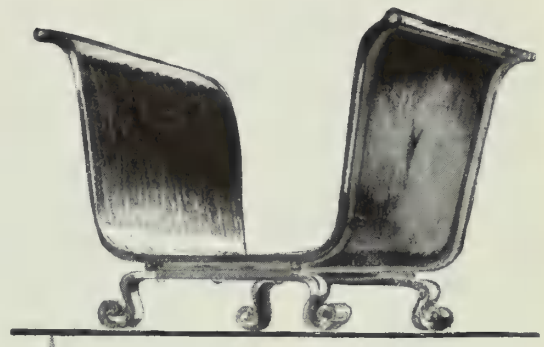

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English 18th Century Mirrors Were of Infinite Variety

Dating Back to the Dawn of History, The Mirror Gave to the 18th Century Designers An Excellent Opportunity to Practise Their Artistry

NO one knows when our prehistoric ancestor first gazed into clear water and beheld his own image, but on that occasion was the first mirror used. In the Middle Ages bright and polished metal surfaces served as a source of reflection but even these were only for the nobility. The mirror as we know it today found its inception when the process of applying quicksilver to glass was first discovered in Venice about 1564.

Mirrors played an important part in English decoration towards the end of the 17th Century, but because the manufacture of glass was a very expensive procedure, only the very wealthy could afford them. It is said that at that time a mirror 20 inches by 36 inches cost 100 pounds, which would be equivalent to $25,000 in today's purchasing power. During the time of Charles II mirrors were usually square, sometimes with a shaped hood at the top. Their popularity was not based as much on their decorative quality as on the extremely utilitarian purpose they served. The rooms were very large and apt to be gloomy and the reflected light from the mirrors, both during the day and especially at the candle-lighted evening functions, was of great value.

With the Queen Anne period came the transition which brings the mirror to the form most familiar to us. The frames were now of walnut, the principal motif being the carved shell or cartouche at the top of the mirror. Some Queen Anne mirrors were extremely simple—oblong in shape with a hooded top. Others had gilt drops at the side and a scroll cornice also of gilt. Of unusual interest are Queen Anne mirrors with sconces attached and the landscape mirrors with painting inserted in the frame above the mirror.

The mirrors of the Architect Period utilized the lion and satyr masks and other well-known architectural motifs much used in other types of furniture of the period. It was at this time that mirrors and consoles were designed for use together and executed as a unit, the same motifs being used on both to excellent decorative effect. During the middle of the Century, Chippendale brought the rococo into use. There are found delicately carved and gilded mirrors with scroll work and rococo motifs. The multitude of designs at this time included many done in the Chinese taste, showing the use of exotic birds and carved human figures. Another interesting creation of this period was the painting of mirror glasses, used principally as decorations and not for reflection.

With the Adam Brothers the oval mirror came extensively into use. The familiar Adam motifs—fluting, vases, wheat ears, etc.—are found in use on their mirrors. Adam mirrors were delicately made and were very often painted, some in the style of the famous Angelica Kauffmann. The Adam type of mirror was used till the end of the 18th Century at which time the convex mirror first came into use. Because of the reflection cast by the convex glass, these mirrors became the vogue and were considered highly decorative. At this time, rectangular, upright and landscape mirrors found favor, the latter having gilt frames and were painted with various scenes and designs. During the Empire Period we find Egyptian and other similar classical motifs in use.

The collection of mirrors to be seen in the showrooms of Lewis, Son & Munves, Inc., contains numerous examples of the 17th and 18th Centuries. Those interested in the creation of authentic English interiors are invited to inspect the antique English mirrors, furniture, paintings, china and silver in the collection of Lewis, Son & Munves, Inc.

Queen Anne Mirror—C. 1730

Queen Anne Mirror—C. 1710

Adam Mirror—C. 1780

Chippendale Mirror—C. 1760

Mirror of Queen Anne Design—C. 1710

Chippendale Mirror—C. 1760

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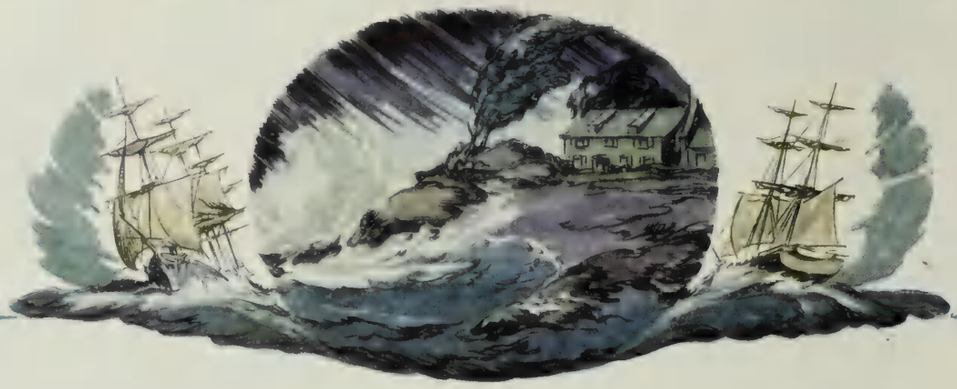

"Yet Roses and Forget-Me-Nots blossomed"

"DANGER at sea, danger at sea," rattled the hail. "Dan-ger-at-sea" shrieked the wind. Crashing waves roared an ominous accompaniment.

'Round the fireplace inside the Colonial home, roses and forget-me-nots blossomed forth—in naive designs of hooked rugs. Talented fingers were busy with gaily-colored wools. Thoughts must be kept away from the mariners' peril. Welcoming gifts must be prepared for the home-coming.

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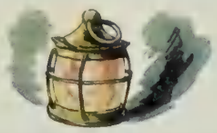

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From the Smart Shops

By ELIZABETH LOUNSBERY

Spode reproduction of Lowestoft service; reproduction of Waterford goblet and flower vase; game bird decorated cocktail glass. Courtesy W. H. Plummer & Co., Ltd.

THE search for the Christmas gift that is really appreciated and treasured is realized in the presentation of one that is useful as well as distinctive. In these the W. H. Plummer Co. Ltd., offer a varied selection in glassware that includes remarkable reproductions of early English and Waterford glass together with a comprehensive stock of table services ranging from Crown Derby, for formal use, to the less costly gay, colorful English wares.

Amalfi pattern bath set of mat, towel and face cloth. Variety of shaded colorings. Courtesy Mosse

There are also separate plates with hunting and coaching scenes; cocktail glasses decorated with game birds and marked with their names; painted trays, tea sets and those for individual breakfast use; flower vases and a department devoted exclusively to old china and glass that is notable for the rarity of each piece.

Attractive household linen is another gift suggestion that is sure to meet with favor, no matter how ample may be the supply of its recipient. Mosse, who specialize in importations of exceptional beauty and quality, have everything for the table, among which the plain satin damask cloth with a broad solid self-toned border, such as one of deep ivory and point de Venise monograms on both cloth and napkins, has much distinction, likewise a pure rayon cloth, entirely new, of the same character.

Metal plant holder, 9½" x 14" x 2½" across, green blue or rust finish. Leaf ashtray to match. Courtesy Baphé Inc.

Among the novelties are square mesh net cloths with colored appliqués, also tea cloths of large alternating squares of green or rose crêpe de Chine and net, appliquéd with dogwood or mistletoe. Bath sets denote any desired color scheme with linen guest towels to match. The newest cocktail nap-

Etched green glass 18" lamp, flowered organdy shade. Adjustable electric student lamp, brass or pewter. Courtesy Ludlow & Minor

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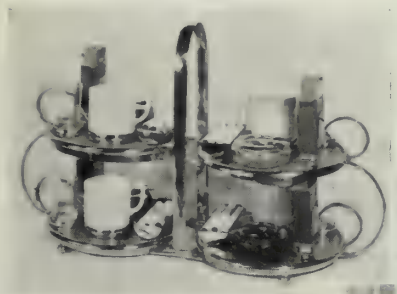

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kins show a single cock's head in black on a red linen ground or white on green. Another amusing pattern has the various breeds of terriers, one on each napkin. Breakfast tray covers of the daintiest variety and handkerchiefs of exclusive design suggest other acceptable gifts.

Baphé Inc., in revising their stock for this season have broadened the scope of their interior decoration department and iron furniture, suitable for the terrace, roof garden and pent house, and retained only the unusual smaller decorative features such as the charming plant holder, illustrated, and the accompanying new leaf shaped ashtray.

Here, too, are interesting floor

Antique Persian gilet street bag, carnelian clasp; gold brocade evening bags with jeweled frames and crystal ring. Courtesy Bétrix & Koopman, Inc.

and table lamps, that make so acceptable a present; rare pieces of beautiful old glass, occasional tables, smoking and ivy stands and wall brackets.

Lamps made by Ludlow & Minor, to be found in the lamp departments of the leading retail stores, are distinguishable by the

Brown Spanish leather wood carrier, wrought iron stand. Courtesy Home & Campcraft Co.

Desk lamp, 13½" high and 11" candlestick base, pewter or brass. Colored enamel boudoir lamp, parchment shades. Courtesy Treasure Trail

originality of their design and the effectiveness of their silk or hand decorated parchment shades. Equally desirable are the new dressing table lamps, manufactured by this firm, introducing cut crystal and mirror glass stems with dainty embroidered organdy, Swiss or georgette shades. Chinese porcelain and imported pottery bases, for formal rooms, comprise another important feature of this stock.

Unusual bags made from antique Persian brocades are unfailingly attractive to the discriminating woman and these are to be had in a varied selection at Bétrix & Koopman's. Some are mounted with frames ornamented with semi-precious stones and crystal rings as are those of black satin, velvet and metal brocade, others, for evening

Brocade covered cedar lined cigarette box for six brands and matches. Green, gold, blue or red with embroidered crest. Courtesy Old Arts

use, in their latest importations, are made entirely of tiny pearls with a marcasite and onyx clasp, and some with the frame set in pearls. Antelope skin street bags also show marcasite clasps and monograms, likewise the colored shark skin cigarette cases and those of tortoise-shell.

As a practical fireplace accessory the wood carrier illustrated, will be found an acceptable and convenient substitute for the wood basket or box. This is of heavy two-toned brown Spanish leather, in tooled effects with copper rivets and hangs from a wrought iron

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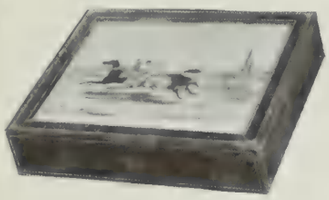

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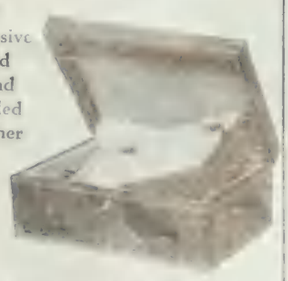

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At the Treasure Trail, new and original creations in lamps as well as inexpensive reproductions and adaptations of the old, electrified for present day use, are to be had. Here the glass lamp in all its many quaint old types, so suitable for the country house bedroom, is available, as well as brass, bronze and pewter bases, fitted with appropriate shades. Dainty

Green painted cactus stand with pottery pots and watering pot. Other colors. Green glass bathroom bottles in nickel holders. Courtesy Rena Rosenthal

Child's miniature iron and brass fireplace set with rabbit and black bear andirons. Courtesy Edwin Jackson, Inc.

dressing table lamps of enameled metal in rose, green, orchid, blue or ivory, with effective shades, are equally reasonable in cost.

Old fabrics have found a hundred new applications at "Old Arts", where they have been adapted as coverings for the most fascinating glass lined candy boxes, photograph frames, book ends, cushions, cedar lined cigarette boxes with accompanying matchbox holders; folios, tray tops and to many other uses that solve the problem of Christmas giving. Even the telephone, here, is made to assume new dignity, when concealed in a brocade covered box, equipped with a pad and pencil and especially designed to conceal the French fixture. Interesting needlework and stump work pictures; brocade hangings, old English pewter and rare bits of Battersea enamel are also obtainable.

Modernistic decorative accessories, that may be fittingly placed in almost any setting, tempt the eye at Rena Rosenthal's shop. With a prevailing vogue for metal ornaments are to be found amusing animal subjects for the dining table and nickel plated vases, equally immune from polishing. Tea sets, vases, candlesticks and candy boxes of colorful pottery also reflect the

Venetian glass jazz player ornament, green bowl and glass fruit, fish and perfume bottle. Courtesy Cappellin Glassware Inc.

modern touch, likewise the new horse book ends and pieces of Austrian glass and toilet bottles. For children there is an amusing clown bank and a variety of small wooden toys and Christmas tree decorations.

The child's room has not been overlooked, as well, at Edwin Jackson's, where especially designed mantels with suitable fireplace equipments are provided. For their elders there are mantels equally appropriate for any setting, such as those for the French period room in colored marble with fireplace sets in the French gold finish, to correspond, or the early American

Pink crepe de Chine bassinet cover with pillow appliquéd with Alençon lace. Courtesy Carlin Comforts, Inc.

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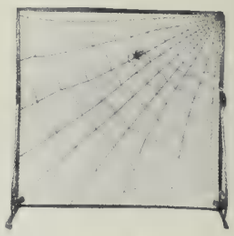

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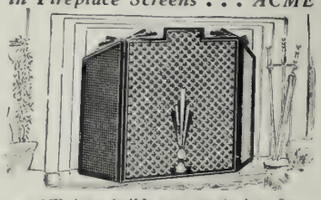

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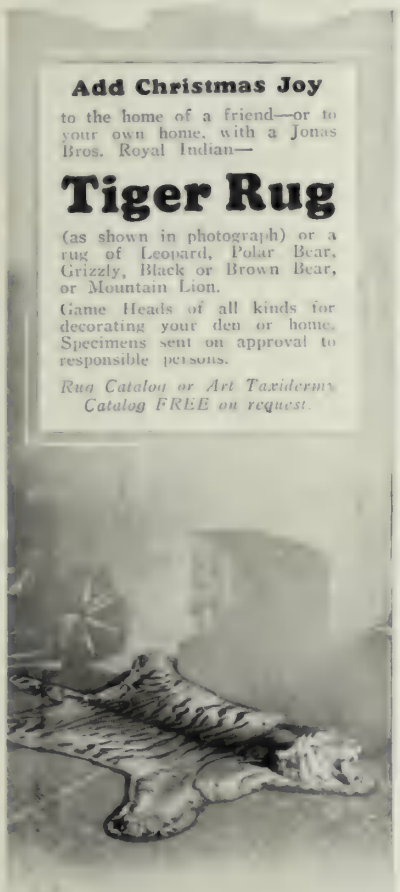

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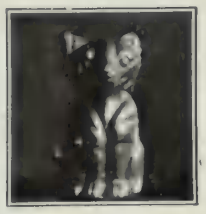

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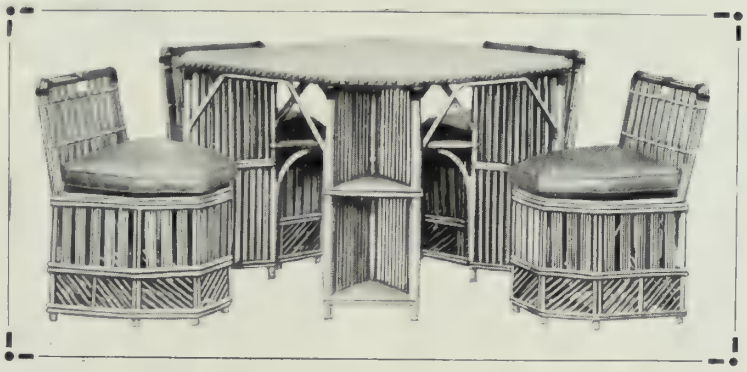

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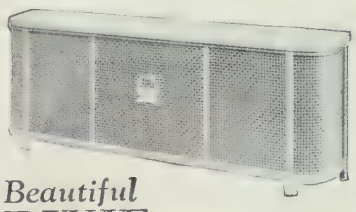

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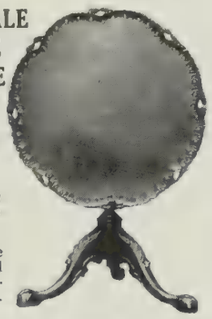

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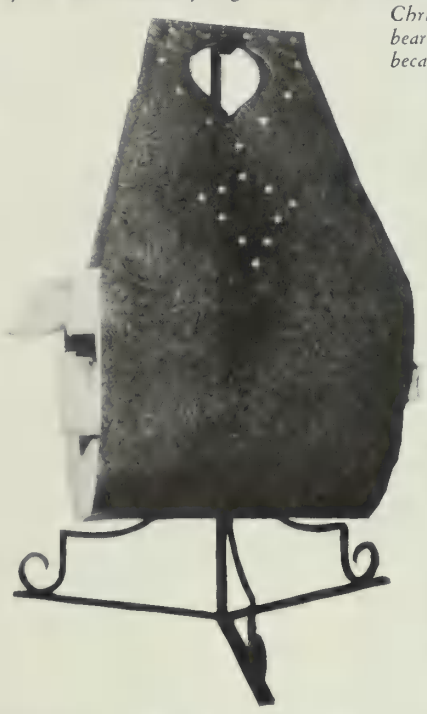

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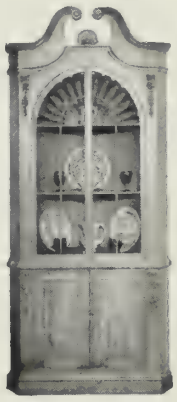

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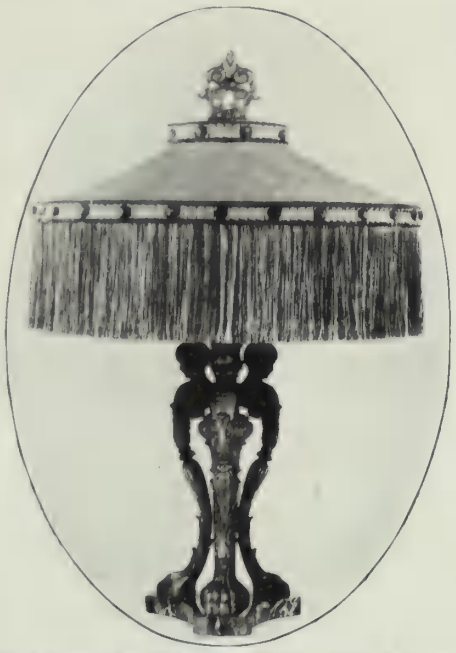

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Antiques for the Home

Hepplewhite hoop-back chair and octagonal top tea-table, with Sheffield urn and Worcester porcelain tea-service of lovely banded design. Courtesy James Robinson

WERE we, who write this column, able to select our Christmas gifts from the many beautiful articles seen in the antique shops we visited before sitting down to the typewriter, then would the praise to good St. Nicholas be loud indeed. However, it has been our privilege to have an "advance view" of much and the photographs reproduced here have been chosen for two reasons; firstly they are representative of a wide range of articles and secondly they are themselves, or will suggest others which are, eminently suitable as Christmas gifts to those to whom we would send some memento of our good-will on December 25th.

The upper picture on this page is an attractive grouping of pieces in the shop of James Robinson. It comprises one of the small tea-tables popular in the days of George II, and equally so now, a hoop-back Hepplewhite chair with the wide concave and comfortable seat, Sheffield tea urn and part of a Worcester porcelain tea service. Truly, a setting which, as a whole, would be suitable for the home of two young friends who have during the past year entered upon the Great Adventure. Or either of the pieces would, in itself, represent an unusually beautiful gift and one which would be valued long after Yule of this year and many others have passed into the limbo.

Spanish sixteenth century carved wood coffer, gilded and polychromed. Courtesy Montllor Bros.

Another ornament displaying all the beauty and charm of early porcelain is the small Bow figure of a little boy playing a flute, recently brought to America by Philip Suval. Resplendent in plumed hat, rose colored coat and vest decorated with tiny flowers, he displays that colorful quality which adds so much to any room. Further the figure is one of those smaller objects which appeal to collectors of rare ceramics, because it was mod-

Bow porcelain figure decorated in rose color with rococo style base. By the Courtesy of Philip Suval

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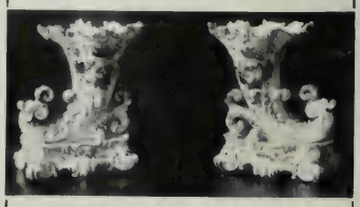

Pair of Jacob Petit vases, Circa 1790, from Hampton Court

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OBJECTS of ART - DECORATIONS

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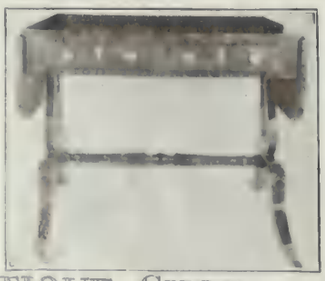

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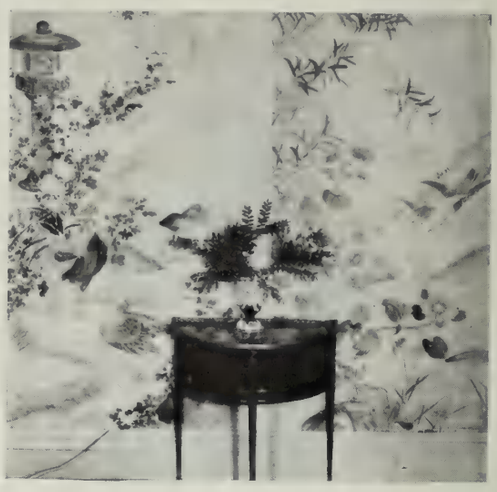
eled in the first English factory to make translucent ware after the discovery of the secret so long held by the Chinese. The quaint scrollings of the base show the influence of the French Rococo, similar forms being found with the earlier French figures, from which the English potters borrowed many of their models.

That fascination which the early arts of Spain are increasingly exercising and which is bringing that country more and more to notice, is well demonstrated by the interesting little coffers such as that illustrated by permission of Montllor Bros. This example dates from as far back as the 16th Century and displays the remarkable skill of the Spanish wood carver even in those early times. The figure subjects, of which there are a number in the several panels, show an excellent technique in the delineation of the features and the natural postures. That such a coffer as this once formed part of an important home is proved by the delicate gilding and polychrome applied to the carved decoration.

Charles II walnut stool with scroll legs and stretchers (one of a pair). Courtesy Arthur S. Vernay, Inc.

It is only possible to describe the setting which shows the small Louis XVI table against a background of Japanese wall paper. Only in the actual could this be properly appreciated; and, having seen it in the shop of Old France, we can but hope that it will eventually find its way to some home. The paper would, of course, make a suitable background for any furniture, but it was easy to picture the small table as part of it. This dainty piece of Louis wood-work shows us where Sheraton gained much of his inspiration, for he designed more than one piece of a similar character. It has a half round shape, the under part being cupboards enclosed by tambour doors. The top is of black and white marble fitted with a pierced brass gallery which adds to its decorative possibilities.



Decorated Japanese rice paper panels painted with characteristic motifs and a Louis XVI tambour front table. Courtesy Old France

Until recently, stools were more or less among the things not used, but nowadays they are knowing a revival which has unearthed many a fine early seat of this type. The example shown was among a recent consignment to arrive at Vernay's and is one of a pair dating from the days of Charles II. In the style of the legs and the elaborate scroll stretchers on two sides, is that Flemish influence which appeared with furniture of that period in England. These stools have a further interest because, being of walnut, they represent the beginning of the Walnut Era, though this is more generally accepted as starting during the following reign

Early English mahogany gaming table with a decorated cover vase and a pair of ormolu candlesticks. Courtesy H. F. Dawson

Set of four silver candlesticks made in London, 1777. Courtesy Weymer & Young

of the famous William and Mary.

Modern homes, especially those in city apartments, have to a large extent caused an increased demand for folding tables. Hence a table such as the one included here from Dawson's has become one of the sought-for antiques which, in addition to having the associations of age, are useful in the home. Doubtless, this very gaming table, for that is what it was formerly used for, has seen many a guinea piece change hands in the rollicking days

A Cromwellian cup of the beaker type with trumpet shaped foot dated 1655. Courtesy J. E. Caldwell Co.

of the Georges. And it is rather pleasant to try and picture the often boisterous merriment that this and similar pieces of early furniture must have witnessed on the Christmas Days of two centuries ago. The dinner had been consumed, the ladies had retired to the withdrawing-room and the men were mixing punch in the great silver bowl. And having accomplished this happy task they sat themselves at the card tables to continue through the night losing or winning and replenishing their spirits from the bowl.

Speaking of the Christmas dinner tables of the past carries us on to think of the many conveniences we have today compared with those of those now forgotten times. For example the tables were not lighted by the brilliant electric fixtures that we know in our time. And that there are many who, today, prefer the softer lights of the flickering candle flames accounts for the increasing use of candlesticks and candelabra on the table. The four candlesticks above we saw in the shop of Weymer & Young, and it was impossible not to speculate on their history and to wonder whose table they would make beautiful in this America of ours, at Christmas. In many old English homes the candlesticks numbered as many as a hundred and even more besides the two, three and five light candelabra. Try to imagine a Christmas dinner party where the table was made glorious by the numerous flickering candles. Perhaps it was in an old oak paneled room where the teetering shadows played hide and seek and as the night grew later the glasses had been frequently refilled.

Possibly the butler took the precaution of dispensing with glasses on the occasion of such revelries and replaced them, as far as possible with silver cups. It is not difficult to imagine that careful guardian of the family treasures placing cups as rare as the one we saw recently at Caldwell's, Philadelphia. To the butler of Georgian days this cup would not appeal as being quite as valuable as we should regard it; not even if he

Two of a set of eight candlesticks in rococo style made in London in 1767. Courtesy Sigmund Wyler

knew that one of Oliver Cromwell's favorite generals did carry it in his knapsack. For it was made in 1655 and its simple shape displays all that austerity which marks the silver of Oliver's days.

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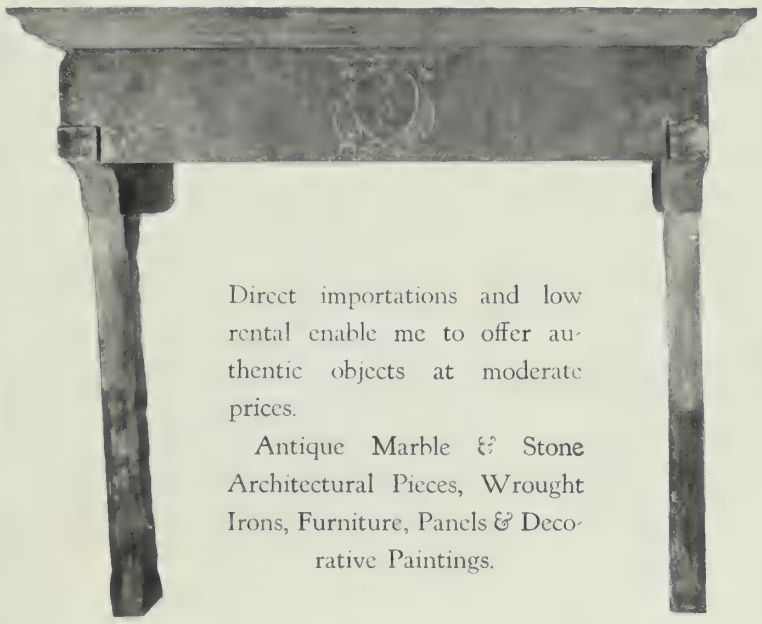

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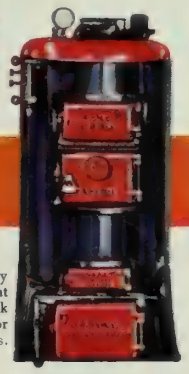

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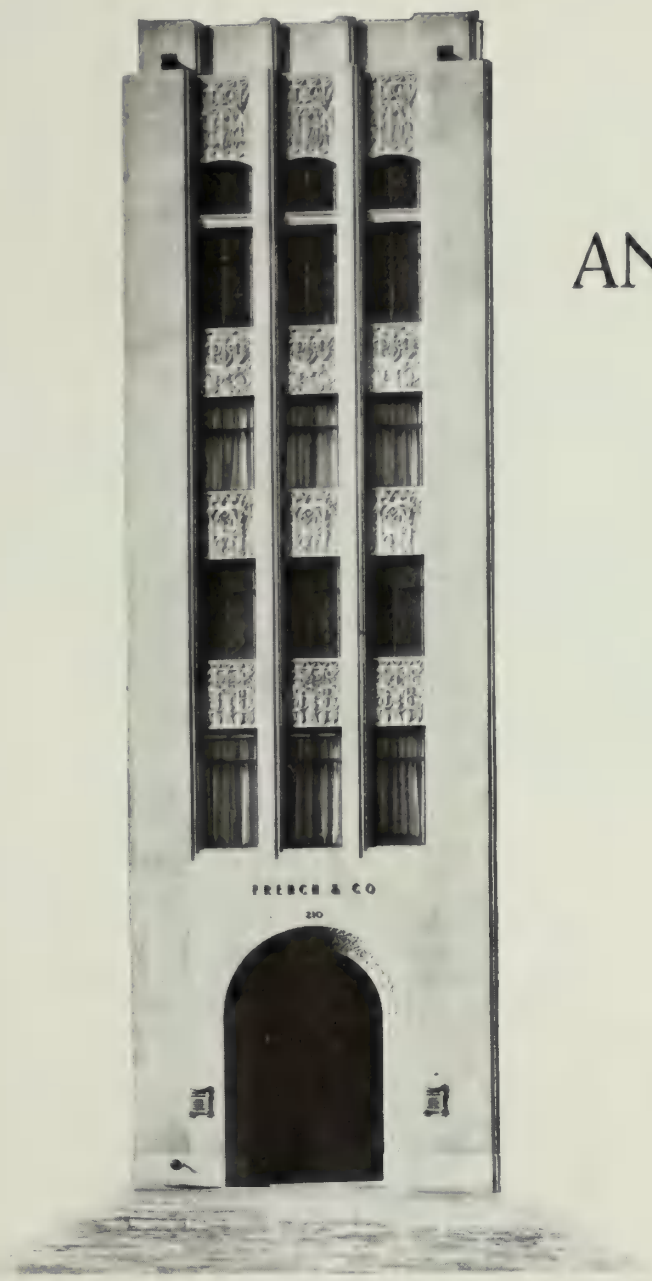

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Group of "Christmas Crib" Figures — *From the Spooner-Thayer Collection*

DECEMBER, 1929 — VOL. XXXII, No. 2

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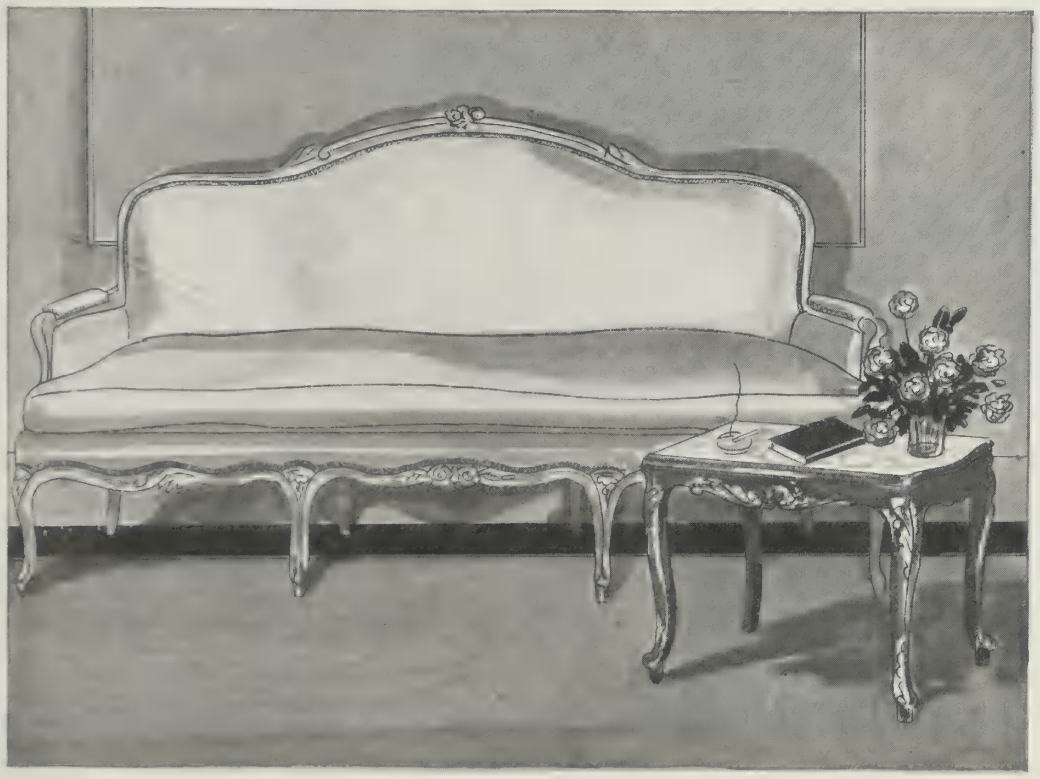

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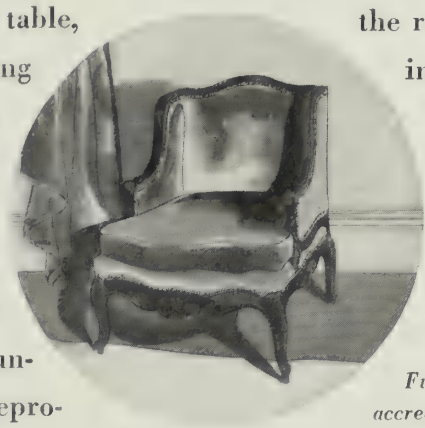

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Swimming Pool on a California Estate

There is more than a hint of Versailles in this beautiful vista in the garden of Mrs. E. Palmer Gavit in Santa Barbara, California. The smaller pools at either side are famous for their great variety of water lilies, and well at the right is a glimpse of the bath house in pink stucco, with old Spanish tile roof. In the foreground are rows of potted cacti on colorful tiled benches

Arts & Decoration

Architecture, Decoration, Gardens, Travel, Theatre, Books

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An Enchanting Garden on a California Estate

"Cuesta Linda"—Mrs. Gavit's Pale Pink Stucco House in Santa Barbara is Surrounded by a Garden of Extraordinary Loveliness, Partly of Her Own Making

Landscape Architects—Paul Theime, Peter Ridel

By MARY FANTON ROBERTS

Architects—George Washington Smith, Reginald Johnson

THE last time I was in Bavaria I went out one beautiful summer afternoon to the garden of Nymphenburg. I do not remember how I chanced to hear about this garden or what decided me to visit it. On a rickety train I travelled to the station of a small town of narrow streets and mediaeval houses, worn and simple and austere, and there I found my way out to the forgotten garden—built in the days when every little king must have somewhere, in sight of his palace, a reproduction of Versailles, large if possible but desirable even in miniature. And for the palace entrance there had to be a long vista of narrow pools and flower borders; fountains, of course, and an allée, down which one could look to a grove inhabited by fauns and Pan and naiades.

An old wall fountain from Rome in pastel shades, the water dropping in a blue pool below and escaping through a narrow spillway

The little lost garden of Nymphenburg was built just at the time of the Versailles craze, and I imagine that in the hey-day of its youth, it was lovely in every detail. I recall it just now because the spillways in Mrs. Gavit's garden made me think of the little moss covered spillways that carried away the water from the half-buried fountain in the little grove. In this garden in Bavaria, a dancing faun was piping his own music in the hidden corner of a sad green spot. From the pipes flowed a slender stream of water, which trickled noiselessly away through the nearly obliterated spillway, finding a path in time to one of the pools nearby; a stone figure of Neptune, green and moss-hung, emerged from the pool from time to time as the winds blew the water through the reeds.

This was many years ago, and yet seeing the spillways in this charming California garden, brought back out of the haze of far off years, the memories of the lovely, haunted spot.

Not but what Mrs. Gavit's garden is far more beautiful, more friendly, more enchanting than the forgotten one of Nymphenburg. Yet the latter has its mystery and lasting interest for me as clearly today as it did that summer afternoon a decade ago.

But if someone were to give me my choice of staying quite a long time in one or the other of these verdant spots, I should vote, with a backward glance at Neptune, for the garden of "Cuesta Linda." It, too, makes one think of Versailles. In fact, when it was first planned, there was to be a "Petit Trianon" above the pool, quite in the old French spirit. And as one looks over the silver swimming pool today down the eucalyptus avenue, one realizes that in spite of all the charming informality of the planting, there is a quality of design that is reminiscent of these Eighteenth Century French gardens.

As you approach the swimming pool over a tiled terrace, you find the comfort of seats on either side, richly tiled. Large cacti stand sentinel beyond the seats and near them, a China pepper plant blooms. Perhaps one should stop here to speak of the great beauty of the tiles in the garden, which have been brought from all parts of the world, Tunis, Spain, Mexico and Italy. They are in all colors, rich reds, greens oranges, blues, with sharp black outlines and creamy backgrounds.

The shallow crescent pools on either side of the swimming pool are practically covered with floating water lilies of immense size, in yellow, pink and orchid. The ponds are only a foot deep, bordered by tall grasses, acacias, aralia, palms and guavas, with dropping eucalyptus branches beyond.

Lovely as is the garden of this estate, to which we will return later, we must pause a moment at the entrance where we get the first view of the house of pale pink stucco with the low roof of hand-wrought Spanish tiles in old greens and reds, and the fine antique Spanish door, very old and beautifully carved, and the huge antique Chinese dogs, guarding the portal. Around the main entrance to the house is a terrace, hedged with low growing shrubs and the shadow of a great palm ornaments the pink façade.

The roadway to this entrance sweeps up through a lane of eucalypti and behind it is the shadowy outline of the mountains.

A fine bit of planting has been done not only for the entrance but throughout the

A View Through the Patio Across the Lawn

The intimate life of the family takes place here—breakfast, luncheon and tea, even dinner on a warm evening, for the place is equally lovely in sunlight or in moonlight, with a lacy fretwork of shadows from spreading branches and delicately patterned iron grillwork playing across the court

estate by Paul Theime, always with the inspiration and help of Mrs. Gavit. Already "Cuesta Linda" is famous for its many rare plants, the tall palms, the great dragon tree from Australia; giant bamboos around the Japanese pool; the lotus pond; the opuntias and olives, agaves and arums, which border the swimming pool.

One of the loveliest features of this place is the hillside water garden. The water cascades down tall steps, bordered with a carpet of ivy, and shadowed by Monterey cypress. At the bottom, it flows into a fern-fringed pool, with lilies blooming on the surface. At the top of the cascade is a very old Spanish well, with a musty marble bench to one side. There are also many

The "flying" outdoor stairway is a very unusual feature in the Gavit house; from the balcony of the second story it runs to the pink patio and is half hidden by vines and masses of flowers

chanting garden as a whole.

On our title page we are showing a little faience fountain, in exquisite pastel shades, found in Spain; from the horn of plenty, held by two Boucher-like figures, the water splashes into a blue pool below, where the narrow spillway runs to the large pond in the center of the patio. A Belle of Portugal rose clambers over the pink walls, spreading a delicate tracery of leaves and vines on the surface.

There are many beautiful gateways on this estate, linking garden to garden, terrace to terrace and one of the most charming is built with heavy pink stucco supports and a delicate iron gate made from an old balcony in Rome. Over this

Looking from the lawn through the open gateway to the "flying stairway." A Belle of Portugal rose droops over the façade. The fine wrought iron was designed by George Washington Smith

seats in the garden overlooking the terraces, the cascades and the pools. The stone steps which lead from one garden to another are laid through the grass, often with rock plants growing in their crevices. At the sides of the steps are spiky plants, the cacti, great oleanders, pink and white, giving forth a fragrance that seems to emanate from this enhang the branches of soft grey-green olive trees, and at either side of the approach are fragrant stock and brilliant roses. Through the gate you can see a walk lined with fig

trees, and at the right is a huge bamboo. At the end of one of the loveliest paths is a very old well-head, with tiles about it, and overhung by an olive tree. A pathway in one of our pictures shows the stones set in rural fashion, willow trees droop over it and Madonna lilies form a border. The ground each side is covered with myriads of violet plants, giving a fragrance that is little short of intoxicating.

A full page illustration in this article gives a delightful view of the patio with its walls of pale pink stucco. An olive tree at the left is a special feature in the patio and beyond the olive tree one looks out over the broad green lawn toward the sea, the eye resting for a moment on the "Rincon," a pet mountain, etched against the cloudless sky. The wall fountain is also seen near the olive tree. The lovely façade with open arches was recently filled in with wrought iron lacework. The iron work was designed by one of the architects for the house, George Washington Smith, and is extraordinarily beautiful and effective. The arches of the façade are separated by Doric columns, beautifully ornamented by inlaid tiles. The center arch becomes a gateway and on either side are tall

(*Continued on page 116*)

A garden gateway on the Gavit estate with pink stucco supports and iron fittings from an old Roman balcony

A rural pathway in the Gavit garden with the borders of Madonna lilies and violets and drooping willows

Antique English Furniture—Its History and Character

The Age of Walnut in Famous Periods of Furniture; Second of a Series of Articles

by R. Goodwin-Smith

WALNUT is, essentially, a lady's wood; the very fashions that prevailed in the furniture of "the Age of Walnut" are fascinating. Those dainty little pigeon-holes and drawers of a Queen Anne bureau, their secret receptacles so cunningly contrived—how mysterious they are! What delight to rummage among them, wherein, no doubt, some old diarist, some old scamp of a courtier, some master of intrigue, was wont to secrete his scandalous and witty pamphlets!

It was during the later Stuart period that walnut first began to creep into fashionable furniture. Charles II. chairs are often of walnut; their rich scrollings needed some wood less liable to fracture. Walnut had long been used on the Continent, but since walnut trees were not planted in England extensively until Elizabeth's day, these would hardly be mature for furniture purposes before, say, the Commonwealth.

Well, the supply grew, and as craftsmen began to explore its unique possibilities our furniture took the mightiest step it had ever taken, from its manly, massive oak beginnings, towards an almost feminine slenderness and subtlety of line.

You will recall how Charles II. suffered his apoplectic fit, and died bewailed by a multitude of sweet, silly, scarlet-lipped mistresses, and dissolute courtiers. His period's flood of extravagance and profligacy then became temporarily subdued by the comparatively sober Courts of James II. and William. Furniture, reflecting this in its own faithful way, also became more restrained and sensible.

When Englishmen, well rid of James, put William of Orange on their throne, walnut became fashionable for thirty years; until its liability to attacks by worm, and the advent of mahogany—about 1720, with the Chippendale school—combined to oust this wood from public popularity.

William's dinginess of temperament was so marked as almost to achieve the paradox of being shockingly tame. William was Dutch "through and through." Till the end of his unhealthy life, his English remained consistently vile; and England, to him, was always a foreign soil. Gloomy William! Yet we may pardon a slight dourness in the man, when we learn of divers remedies for the Royal seediness prescribed by the brilliant 17th century physicians:—Garlic, crabs' eyes, pounded hog's lice. . . .

William and Mary loved Hampton Court, so far from the fog and stench of Whitehall. Here, William showed a Dutchman's reverence for English tradition in destroying the staterooms of Henry VIII. Then, employing the architect Wren, the carver Gibbon, and His Majesty's own superb lack of taste, he erected a Renaissance extension of that ancient Tudor building.

Rare William and Mary walnut writing desk, an original of the date of 1695. Courtesy Stair & Andrew

Eighteenth Century walnut highboy of typical Queen Anne design. Courtesy Mrs. Ehrich Co.

The exquisite carvings of this Grinling Gibbon (1648-1721) you may still behold at Hampton Court; his riotous fancies in flowers, fruit, cherubs, and harps can hardly be surpassed in vigour and technique. A certain lack of restraint is manifest in his lavish swags and festoons. Yet, reflecting on Gibbon's lowly origin and education, one may well wonder how the fire of his genius could ever have blazed through such disabilities so amazingly as it did. Here is a letter of 1682 from Gibbon to his discoverer and benefactor, Evelyn:—

"Honored Sr I wold beg the faver when you see Sr Josef Williams again you wold bee pleased to speack to him that he wold get mee to carve his ladis son's hous. . . .

Sr yours Most umbell Sarvant, G. GIBBON".

The elaborate upholstered beds continued through this reign. There still exists one historically important bed, with its exquisitely embroidered flowers in pale green and silver, bearing the cipher of James II., in which was said to have been born the youngest son of James—James Francis Edward Stuart, 1688, afterwards famous as the "old Pretender", a man who made that historic bid for the throne in 1715. But there were many sceptics. The ingenious Burnet, in his curiously detailed description of James Edward's birth, must be held responsible for the traditional yarn that the newborn child was smuggled into the Queen's bedroom in a warming pan!

The hangings and valances of this bed are of velvet blues and crimsons and greens on a cream ground.

Stools were still much used, even in William and Mary's day. Indeed, you will perhaps recall that curious little example of courtly etiquette and snob-

(Continued on page 104)

Queen Anne walnut wing chair, covered with Aubusson tapestry; Eighteenth Century urn table and two-tier bookstand of finely grained walnut. Courtesy Mrs. Ehrich Co.

"Rynwood" at Glenhead, Long Island

Roger H. Bullard, Architect

An open loggia overlooking the garden at "Rynwood," the home of Samuel A. Salvage, Esq. The stone wall dial which registers the hours combined with the small windows is an interesting feature of the gable end. This with the flagged terrace and luxuriant planting relate the garden to the house

MODEL BY EDWARD T. HOWES

Model of house recently built for Mr. John B. Clark at Far Hills, New Jersey. The disposition of the gardens, the forecourt, the service yard and the relation of the various units of the building and even the planting can all be studied more effectively in a model than in plans

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What is Sound Architectural Design?

Mr. Roger H. Bullard, in an Interview with John Taylor Boyd, Jr., Answers the Question as Follows: "Architecture is Based on the Forms of Solid Geometry"

Fourth of a Series of Articles Entitled: "The Modern Home as the American Architect Sees It"

HOW shall one arrive at the truest understanding of sound architectural design like that of Mr. Roger H. Bullard? What is the one quality above all others that makes it good architecture? One may call upon the words "personality," "charm," "distinction," "taste," "scale," "proportion," and they will apply, but they have become too worn with common use to meet the need. They will not quite reach the mark and something more vital, more precise is needed.

The something is not easy to explain, but it is well worth while making the attempt. To get to the heart of architecture means that we should gain as clear a conception as possible of what architectural form really is. On arriving at this elusive goal, perhaps the first necessity is to perceive how far the common impression of architecture falls short of the truth. The essence of architecture is solid geometrical form. Now, it seems to be a fact that most people think of architecture chiefly as decoration. By "decoration" I do not mean simply design in the flat—design in two dimensions, like a painted screen, or a fabric or a rug. I refer also to those striking effects of contrast that are often desirable in a house; a roof slope contrasted against a screen of trees, a gable projecting in front of a roof slope, or, indoors, a mantel or stair or alcove or bay window seen at the end of a vista. Clearly, these are important and legitimate effects of architecture, but the point is that they are not its essence. But, since we unconsciously simplify in our mind and emotion a complex entity like architecture, we often mistake these decorative effects as the basic design. Particularly is this tendency to over-simplify likely to interfere with a client's understanding of an architect's drawings. Often a client judges a design in this way and it satisfies him. Yet, when the building is erected, the effect somehow disappoints. What is the reason for this failure?

Reminiscent of Maryland, this brick colonial house gives an impression of graceful hospitality. The steep pitched roof, lateral wings and chimneys are characteristic features. The home of Mrs. Hugh D. Auchincloss, Connecticut

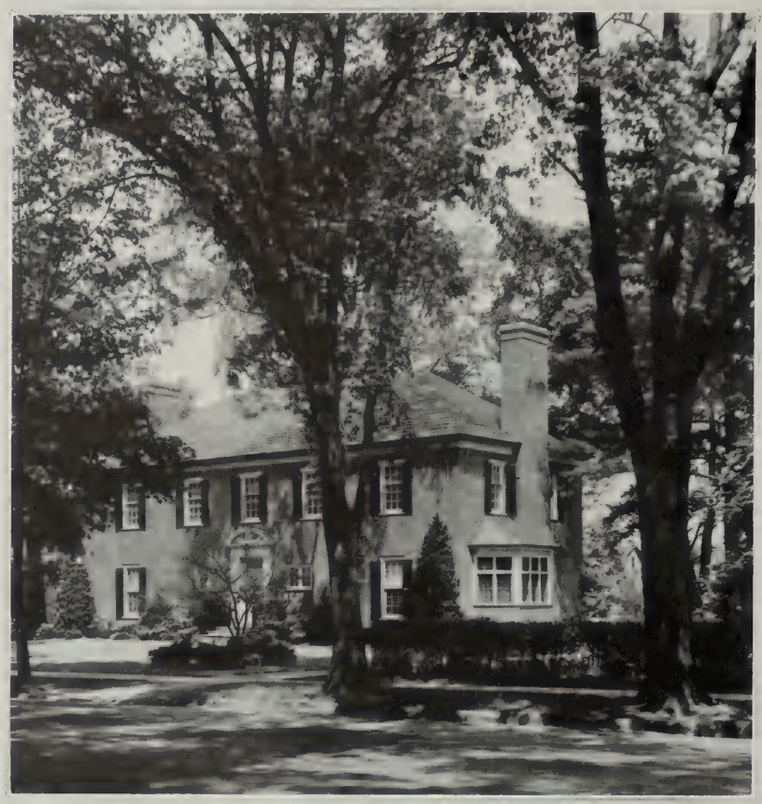
Most certainly, no matter how brilliantly contrived may be the decorative effects of a design, it will be a failure if the underlying solid forms—the shapes, of solid geometry—are not soundly and harmoniously developed and if, furthermore, they are not harmoniously related to the shapes and contours of the landscape. The shapes of solid geometry—that uncompromising collection of parallelograms, cubes, rhomboids, cylinders, cones, spheres and pyramids, together with their intricate sections, intersections and other relationships, those dizzy perplexities which caused nightmares to so many schoolboys and schoolgirls—*these* are the very flesh, blood and bones of architectural design. They are the forms out of which architecture is created. If they are not fundamentally right in a design, the building will never be satisfactory. Because, even although an individual may not easily grasp the forms of solid geometry by studying diagrams on paper, it is certain that, consciously or unconsciously, he will be extremely sensitive to these shapes after he has dwelt in them constantly, as in a house. Inevitably the shapes of solid geometry which enclose him will stamp their character on his perceptions, even if unconsciously.

One cannot exaggerate the importance of this fact. What is it that makes fine old houses of a hundred years ago so harmonious, so satisfying? Is it their decorative effects? No, many of them are so simple that there is nothing really striking about them. What makes them beautiful to us is the absolute trimness of their solidity and the perfect harmony of their geometrical shapes, both as regards the mass of the exterior and the rooms of the interior. That is due mainly to the fact that they were built by craftsmen, builders or architect-builders who took their time and who did not design hurriedly from paper diagrams. Instead they designed the house by actually building it on the site, and in the process they naturally wrought out its forms in the solid, not in the flat, and in working in this manner the old craftsmen-designers became sensitive, more or less unconsciously, to solid geometry. Besides this, there was another reason for

the rightness of the geometrical forms of the old builders. In those days, evidently when a house was built, both owner and builder had very clearly in mind some particular model in the shape of an older, successful house in the district which they knew perfectly and on which they were trying to improve if they could. Consequently, whenever they departed from the design of their model, they knew exactly what they were doing, and they could picture in their minds exactly and vividly what the result would be. This is not to say that the old builders were perfunctory copyists, indeed they were quite the opposite. But when they tried their hands at originality they did not foolishly embark on an unknown sea, deluded by the mirage of a pretty picture, instead they steered most skillfully and precisely by chart and by compass through the rocks and shoals of solid geometry.

In defense of this conception, I would not have anyone believe that it is over-technical. I am not reducing an art to mechanics; nor do I believe that there is no room in architecture for poetry or for decorative effects. On the contrary, architecture embraces many varied characteristics, among which poetry and decoration certainly count for much. On the other hand we cannot expect that alone these inspired qualities will create fine architecture. They should be the fruition of a beautiful system of solid geometrical shapes,—those aforesaid horrid cubes, cones, cylinders, pyramids and the rest of them, with their still more agonizing sections and intersections. The truth is clearly seen in all the great buildings of the past. Whether it be the ones of simple shapes like the pyramids or the Parthenon, or the cylindrical Temple of the Winds at Athens, or whether it be structures like the Temple of Karnak or St. Peter's (as Michael Angelo originally designed it) or the Taj Mahal, one realizes clearly that each of them is founded on a rigid design of solid geometrical shapes. In the case of a pyramid or a dome, it is the geometry alone which makes the overwhelming impression of beauty. Take for example the Dome of St. Peter's, as one sees it in approaching Rome. For miles around its perfect, almost ethereal globe dominates the Roman Campagna and the Eternal City itself. It is one of the transcended architectural climaxes of the world. Would St. Peter's Dome be so poetic in effect had its creator, the sculptor-architect Michael Angelo, been less a master of solid shapes? With the paradox of genius,

(*Continued on page 110*)



The restrained dignity of this brick Georgian house is well adapted to its situation on one of the tree lined avenues of Flushing, Long Island. The carefully proportioned façade, the roof slope and placing of the chimneys are elements which give distinction

Although built two years ago this stone house on Long Island has already acquired the inviting quality of a long established home. In the disposition of the bays, gables and entrance porch, Mr. Bullard has logically expressed the interior arrangement by a composition not too symmetrical, a characteristic feature of this type of house, with the broad walled-in forecourt

PHOTO BY AMEMIYA

In striking contrast with Mr. Bullard's other designs this frame house of weathered siding, the home of L. Martin Richmond, Esq., Brookville, Long Island, is in accord with its wooded surroundings

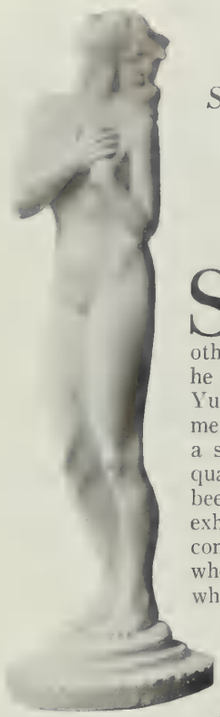
A country house at Locust Valley, Long Island. The rough cast stucco walls and uneven brick jambs and lintels used effectively at the window openings give warmth to the simplicity of the design

The Grace of Small Bronzes

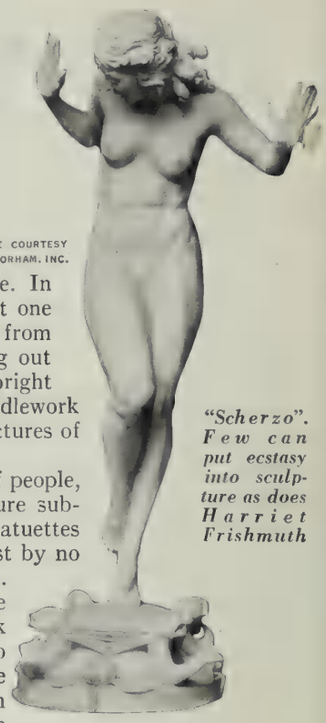
Statuettes and Other Ornaments Designed by Celebrated Sculptors and Executed in This Beautiful Metal, Impart an Individual Dignity to Any Interior

By DOUGLAS NORRIS

PHOTOS ALL BUT ONE COURTESY BLACK, STARR, FROST-GORHAM, INC.



"Clytie", a lovely figure of youth, Grace Talbot, sculptor



"Scherzo". Few can put ecstasy into sculpture as does Harriet Frishmuth

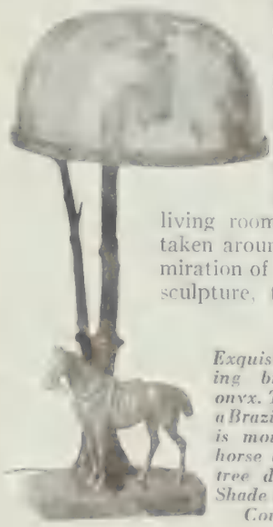
SOME few years ago, I was invited to spend the Christmas holidays at the home of a friend in England. As we had known each other for many years, I wrote and asked him if he knew of any particular gift I might hang on the Yule tree for his wife. Somewhat to my astonishment he replied that she would probably prefer a small modern bronze. Up to that time my acquaintance with modern bronze ornaments had been limited to the more or less esoteric examples exhibited at the various galleries and academies; consequently my enlightenment was the greater when I visited some of the London shops and saw what modern artist-craftsmen were producing.

This incident was recalled some three months ago when in the course of my daily rounds I was speaking to the owner of a large American store which specializes in these ornaments. It was not long before he convinced me that bronzes were more popular today in interior decoration than ever before. In fact the result from spending some hours examining the many pieces in that one store led me to several pilgrimages to see similar modern work in other establishments. It even resulted in a long tour of a large American factory where both the smaller pieces suitable for the home were made as well as those which art students speak of as "heroic"—a truly suitable name for some of the huge statues cast in bronze by modern workmen.

Horse Wrangler Group, by J. Clinton Shepherd. Courtesy Black, Starr, Frost-Gorham, Inc.

In this way, I was afforded what critics describe as an "advance view"; also I was convinced of the suitability of small bronzes whether figures, desk sets, vases or candlesticks or either of the many other articles made of this metal to solve my difficulties around about the second week in December. That, however, is not the only consequence of this suddenly developed interest in bronzes; I have also recognized the remarkable decorative quality of their somber hue when used in conjunction with certain colorful backgrounds.

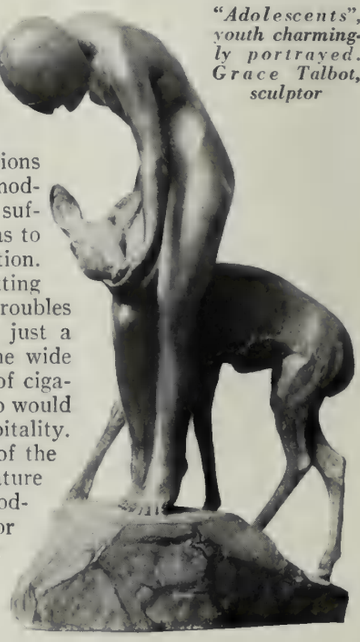
This was the outcome of a desire to own the statue standing in front of the entrance to the Boston Museum of Art. Unfortunately it is of the "heroic" size and therefore not quite adaptable to the living room of a city apartment. But when being taken around the factory mentioned, I expressed admiration of this particularly fine example of American sculpture, the manager later showed me the same bronze in sizes from about ten inches high. An example of the "Appeal to the Great Spirit" some twenty inches tall now stands on a low cabinet against a background formed by a brilliant picture. In this way the discovery was made that one of the most attractive settings results from the dull sheen of the bronze standing out in contrast against those soft yet bright colors found with wall tapestries, needlework and with many pictures, especially pictures of flowers and rustic scenery.



Exquisite desk set combining bronze and Brazilian onyx. The lamp to match has a Brazilian onyx base on which is mounted a green bronze horse and the lamp stand in tree design in verde green. Shade is of mottled alabaster. Courtesy of Ovington's

Many of us, in fact the majority of people, are prone to think of bronzes as figure subjects. Some of the finest pieces are statuettes and the like but the later bronze artist by no means restricts his art to that branch. Neither does he indulge in the same classicism which marks similar work of years ago. The public have come to realize the beauty of this composite metal with its subtle reddish brown hue, made the more effective in the course of time by the natural rubbing of the "high lights". Then the modern artist has developed considerable daring in his use of enamel colors, ivory and porcelain with his bronze figures and none can gainsay that this combination generally results in a beautiful life-like appearance of the subject besides giving it a remarkable color value.

So far, our American artists have not experimented with those bronzes with which ivory and porcelain are combined. But they are using enamel colors with splendidly decorative results. Book-ends naturally offer themselves as suitable mediums for color as do the small hanging wall placques which are receiving considerable notice during the past few years. The latter are unusually decorative where the subject has been copied from Oriental prototypes, many of them having that subtle suggestion of humor which is so essentially Eastern. Then there are the inevitable novel adaptations of bronze ornaments to serve modern purposes. One of these was sufficiently interesting and useful as to be added to our budding collection. It takes the form of a pelican sitting solemnly meditating on the troubles that assail it. Seemingly it is just a ruminating pelican; but lift the wide beak and it discloses a packet of cigarettes and matches for those who would partake of the proffered hospitality.



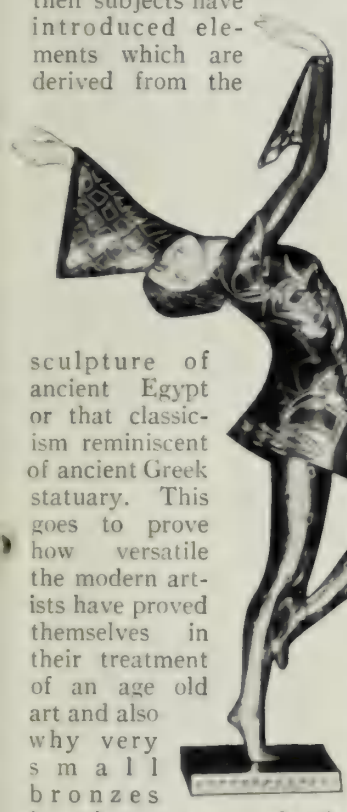
"Adolescents", youth charmingly portrayed. Grace Talbot, sculptor

No phase of human life nor of the less restricted creatures of nature have been untouched by the modern sculpture in his search for subjects. Possibly the finest piece depicting facial expression in bronze is the "Lincoln" sculptured by Gutzon Borglum

for the monument in Newark, New Jersey. This has since been reproduced in small size, the latter portraying the same attention to the details as the larger figure. Curiously enough while rather historical than ornamental it is finding a niche in many a room because of the perfect artistry it represents. It shows Lincoln in an attitude of deep thought seated on a bench, the head and shoulders bowed in that characteristic manner we associate with this famous man.

One really exquisite little figure by Allan Clark is the lovely Chinese woman Yang Kwei Fei. The Oriental dress with its graceful curves would naturally appeal to any artist but there is also the romantic love story connected with this favorite of the Emperor Ming Huang. Other sculptors in their interpretation of their subjects have introduced elements which are derived from the sculpture of ancient Egypt or that classicism reminiscent of ancient Greek statuary. This goes to prove how versatile the modern artists have proved themselves in their treatment of an age old art and also why very small bronzes have become so popular for use in the decoration of our homes.

A beautiful modern bronze group with enamel color, the modeling and treatment of the smaller details being exceptionally fine. Courtesy B. Altman & Company

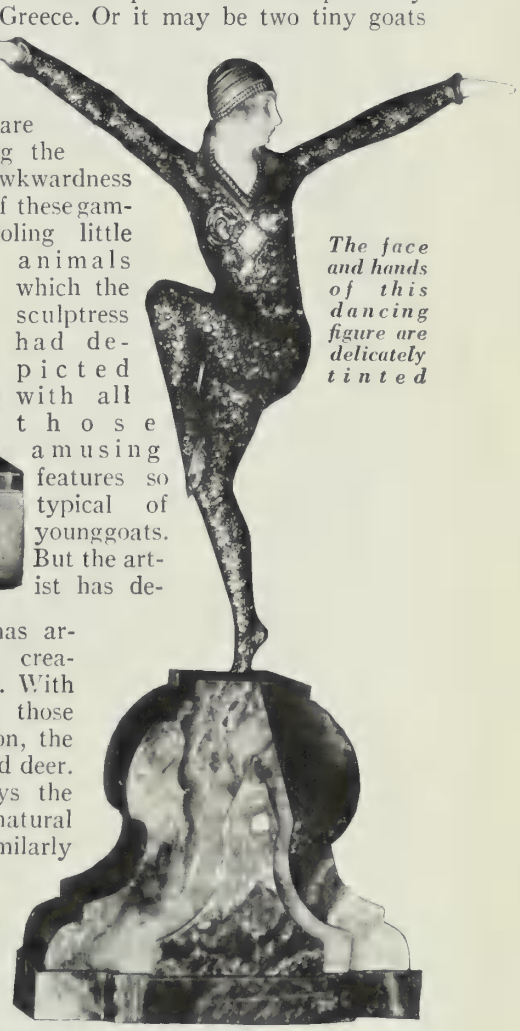


This dancing figure has rhythmic lines which add to its decorative qualities

Various forms of animal and bird life have been equally fertile sources of inspiration. The elephant has naturally come in for a large amount of attention because that animal has always been a favorite subject with the bronze sculptors of the Far East. For we must always remember that this art was practised centuries before the Christian era. Since that time the sculptor of bronze has arrived at that stage where he portrays the creatures of nature with almost photographic truth. With his treatment of wild animals he reproduces those sinuous curves of the great cats, the latent power of the lion, the lazy lethargy of bears as well as the alertness of the more timid deer. Each and every one of these attractive ornaments displays the knowledge which the modeler could only have obtained of the natural characteristics of the several animals from intensive study. Similarly with the elephants which exhibit the extreme care to ensure the correct proportion. One example of these animals shows two of them at play with heads raised and their trunks entwined, their enormous mouths gaping open and the tusks which the artist has reproduced in ivory, pointing skywards. Another group and one of a humorous character was a pair of penguins, standing in that curiously pigeon-toed manner seemingly in an attitude of laughter. As individual ornaments on a hall table, a console or in any other part of a room these animal and bird figures have long been used; but of late they have been developed as book-ends with remarkable decorative effect. And too in such a manner as to infuse the bronze figure with a sense of movement. The metal being heavy makes it suitable for supporting books and the animals are modeled in the position of forcing the books together with their heads, added weight being afforded by the extra heavy bases on which they are mounted. Thus a pair of the Rocky Mountain goats will appear to be lustily butting at the books which are placed between them: or two elephants will be striving to "head" the books by means of their massive foreheads. These and various other animals are ingeniously used in this way and in addition to their utility have an undoubted value for use as decorative objects.

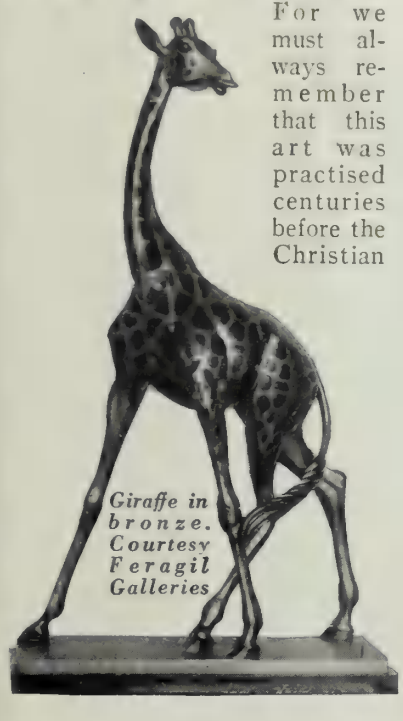
The artists are also adapting various human figures for the same purpose, these ranging from the dusky Indian warrior to the classical figures of ancient Rome. With other bookends the subjects are in relief panels often inspired by the carvings of early Greece. Or it may be two tiny goats such as a pair modeled by Edith B. Parsons. These examples are amusing as showing the awkwardness of these gamboling little animals which the sculptress had depicted with all those amusing features so typical of younggoats. But the artist has departed from the usual "pair", one of the tiny animals being shown in the attitude of unrestrained capering the while its companion retains a perfectly solemn mien. This same artist is responsible for the quaint pair of Airedale puppies which she has named "Serenaders". If one might hear the "song" which the attitudes of these puppies would seem to signify then it would be a "serenade" in very truth. One is seated on his haunches with head raised aloft yelping as only an Aire-

(*Continued on page 114*)

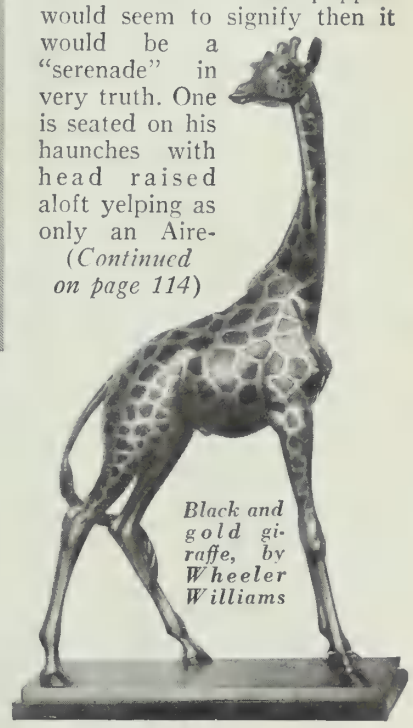


The face and hands of this dancing figure are delicately tinted

Fighting buffaloes modeled in bronze, shown with interesting modern lamp and unique shade. Courtesy Ovington's



Giraffe in bronze. Courtesy Feragil Galleries



Black and gold giraffe, by Wheeler Williams

American Settees And Love Seats

Individual and Distinctive Pieces of Furniture Copied from Early Designs Which Are Adaptable to any Room and Therefore Especially Suitable as Christmas Gifts

By CHARLES STUART

GENERALLY speaking, there are few articles of furniture that have come down to us retaining any particular connection with the more intimately romantic moments in the lives of our ancestors. There are, of course, desks at which the dames and swains of by-gone days wrote their *billets d'amour;* the dressing tables at which our great-grandmothers arranged their curls and fixed their beauty patches when they attended some great ball; the little work tables, symbols of the same great-grandmother's industry; and the gaming tables over which the guineas were passed during the card games indulged in by our great-grandfathers.

But none of these are endowed with that halo of romance associated with those seats upon which are bestowed such delightful names as courting chairs, love seats, Darby and Joan settees, conversation seats or as the French term them *causeuses* and that essentially American piece, the wagon seat. There are various other interesting names attached to different seats but such as the farthingale, the forty-wink, the sleepy-hollow and the slipper chairs do not come within the scope of this article. Our present interest is rather in those more or less comfortable seats which appeared first as the high back settles and later developed to the beautiful settees of the 18th Century; and which the present-day chair-maker is reproducing with the same careful regard to those proportions distinguishing the love seats and settees of Queen Anne's day and of those men, such as Chippendale, who fol-

Exceedingly fine Queen Anne love seat, covered in old green Genoese velvet. Courtesy Mrs. Ehrich Company

In this paneled room, copied by American cabinet-makers from an original interior in England, the furniture is largely influenced by the early Eighteenth Century designs. Courtesy the Orsenigo Company

A settee placed in the traditional manner opposite the fireplace, tables so arranged as to afford an atmosphere of comfort. Courtesy New York Galleries, Inc.

PHOTO ABOVE BY AMEMIYA

Chair back courting seat copied by modern American craftsmen from an early Eighteenth Century design. The upholstery is of silk velvet. Courtesy Hayden Co.

lowed during the Georgian period, a significant era in furniture development.

Not that the modern craftsman restricts himself to these later styles because in view of the interest in early oak and the scarcity of original examples, many a paneled back seat has been copied from some early Tudor settle. We are not suggesting that one of these straight wooden settles is comfortable; far from it, but like other types of seats before the days of cushions and upholstery it represents that first evolution towards the graceful settees of three centuries later. This phase of what might be termed early chair-making is of especial interest because it shows one of the many remarkable changes from one piece of furniture to another which was intended for an entirely different purpose.

The quite early settle seats which the modern shops are reproducing from old models are really a dower chest to which a high back to protect the sitter from draughts was added and an arm or elbow rest fitted to each end of the box-like seat. In fact many of them had the hinged lift seat to allow the interior of the box to be used for storing clothes and food. One style in common use in the farmhouses of England and Wales was called bacon cupboards. These had the same box-like seat carried over from the dower chest, the back being fitted as a shallow cupboard in which flitches of bacon were hung on hooks. The seat was fitted either with a lift top or with small paneled doors in the front and in this part of the settle it was usual to store the hams.

So far these bacon cupboards have not attracted the attention of the modern cabinet-maker. At the same time, while many of the originals are cumbersome and unsuitable to present interiors, there are several types which well serve as models for hall seats in homes which carry out the traditions of the late 17th and early 18th Centuries. Reference is made more particularly to the cupboards about four

The high back and wings of this cosy seat, a carry-over from the ancient wood settle, are covered in modern needlework. Courtesy Palmer & Embury

Queen Anne love seat, convenient in smaller rooms because the graceful lines blend naturally with other types of furniture. Courtesy Schmieg, Hungate & Kotzian

feet wide fitted with a full length paneled door and carved in the manner of the Elizabethan period. The points mentioned in connection with these interesting, if austere, seats are but some of the many features which have caused them to become the prototypes of seats for modern homes. And those who have traveled through the rural parts of England have doubtless observed the various carved decorations peculiar to different localities.

There may seem to be but little association between these uncomfortable straight back settles and the later splendidly upholstered settees covered in needlework. But the association is there even if a century elapsed between the Tudor seats and those which, because of their more graceful lines, often serve as models for the craftsmen of our time. The earliest form of upholstering was probably the loose pads tied on to the backs and seats in the reign of Charles I. By the end of the 17th Century fixed padded upholstery, as we now know it, began to be generally adopted and the settle soon gave place to the settee. It was at this period that the two chair back form, we speak of as love seats, appeared, these having backs similar to the contemporary chairs with an upholstered seat.

This type has remained popular ever since they were first introduced, each of the 18th Century craftsmen, both English and American, adapting the chair backs of his time to these love seats, courting chairs or Darby and Joan chairs; for while each of these names is used, actually they all denote the same style of seat. Not that they were limited to two or even three chair backs because there are many which comprise four and occasionally five distinct chair forms joined together. But what they do denote is the strict decorum which accompanied the courtships of our ancestors. It is quite possible to imagine two young lovers sitting stiffly upright in one of these seats the while their behaviour was carefully observed by the chaperon seated equally uncompromisingly in another chair.

Upholstered fireside seat of the Seventeenth Century type, with wings, which adds an old-time atmosphere to a modern room. Courtesy Schmieg, Hungate & Kotzian

If our ancestors had perforce to conform to the social conventions of their time and if these splendid pieces of furniture were an indispensable part of their courtship, we must always remain grateful that Mother Grundy ordained this type of seat for lovers. Those with the plain "fiddle" or vase back splat; the more ornamental pierced splat of Chippendale; those with the two or more shield shaped backs of Hepplewhite or the many adapted from the designs of Sheraton, each has become important in the interior decorating of those rooms which are restoring the dignity of Georgian days to our homes.

(*Continued on page 118*)

Walnut love seat of carved walnut copied from the English Eighteenth Century designs. Courtesy Hampton Shops—Picture to the Right

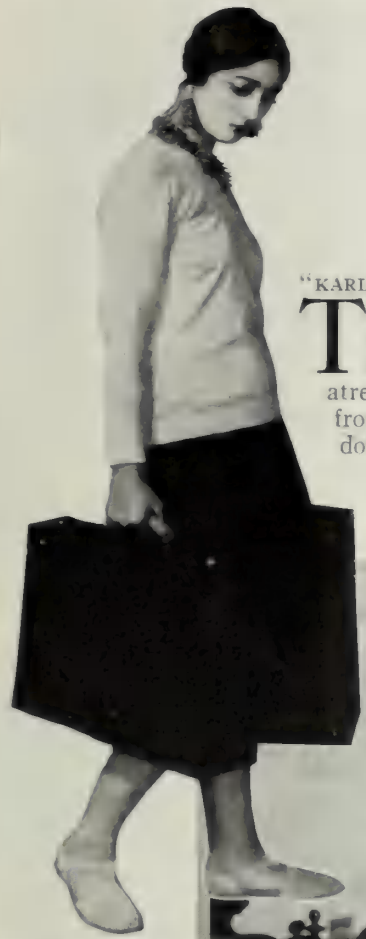
Three interesting oak pieces copied from early models of a paneled back settle with box-like seat. Courtesy Shaw Furniture Co. Below

PHOTO BY MATTIE EDWARDS HEWITT

Broadway to Date

The Passing Show Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES



"KARL AND ANNA."

THERE is a phrase going the rounds of the critical intelligentsia that "it isn't a Guild play" when the Theatre Guild puts on something different from something else they have been doing. Many critics applied the term to "Karl and Anna," a drama from the German of Leonhard Frank, with which the Guild opened its season. Just what is and what is not "a Guild play" I do not know. A play may be a good play or a bad play, but I must ask for more light on "a Guild play."

"Karl and Anna" is an excellent war drama which suffers from inflation. It is really a psychological sex-thriller for a prologue and one act. It is now in three acts, and hence there are waste spots in it, so that only the splendid production directed by Philip Moeller, the stage designs of Jo Meilziner and the good acting of Alice Brady, Frank Conroy and Otto Kruger saved us from yawning. It is a good play in that it is well-constructed, vital, poses the profound psychological sex problem of continued love through mistaken identity and ends on a genuine note of pathos.

The play opens in a Russian war camp in 1917.

(*Cont'd on page 120*)

Upper left—Rose Rolanda in "See Naples and Die," at the Vanderbilt Theatre

Upper right—Frances Williams, singing and dancing comedian in George White's "Scandals," at the Apollo Theatre

Center—"Karl and Anna," at the Guild Theatre, with Alice Brady as "Anna"

Left — Otis Skinner in "A Hundred Years Old," now at the Lyceum Theatre

Right — Alma Kruger and Josephine Hutchinson in "Mlle. Bourrat," at the Civic Repertory Theatre

An elegant piece of Gros Point de Venise, particularly appropriate for embellishing the rich, stiff silks used for the court costumes of the 17th Century, to which this design belongs. There is much variety in the pattern, delicately woven upon a background of cobweb fineness

The Work of the Lace Masters

Rare and Lovely Patterns of Laces of Romantic and Historic Interest Are Shown in These Illustrations. Twenty-Sixth of a Series on "Antiques as Decoration"

By MARION POWYS

Illustrations from the Collection of Marion Powys

THE great masterpieces of the art of lace are anonymous. Among the older laces there are times when we can recognize the work of some well known artist in the lines and drawing of the design.

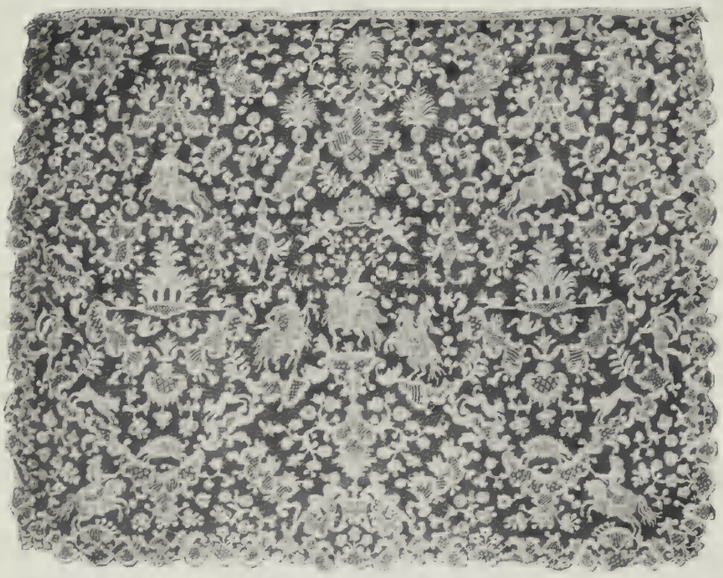
Michelangelo himself is said to have made patterns for lace and the French artists of the court of Louis XIV and Louis XV made detailed drawings for all the laces made by the famous school of Alençon. The great Point de France flounce as illustrated expresses all the dignity and grandeur of the period of the Roi Soleil. There are the Sun the Moon and the Stars, the Fleurs de Lys, the armour, the musical instruments and the figure of the Grand Dauphin himself for whose wedding this lace was made with the crown held over his most sacred head by two cherubim.

It is by the lines of the drawing that we know the work of Bérain and his followers. It is a style that is very beautiful when found in the old Flemish Pillow laces.

This Rabat, which is the lace called Point d'Angleterre, though the finest specimens were undoubtedly made in Brussels, was made for the Empress Marie Thérèse and was given by her daughter, Marie Antoinette, to one of her favorites in the court. The Empress herself is to be seen in the centre on horseback surrounded by the ladies and gentlemen of the court in the hunting costume of the period. Two of the hunters are in the act of stabbing the boar with a spear or pike, while above are peacefully floating the swans around a fountain. Two turbaned figures are reclining in the garden below. It is wonderful to see horses so small and yet so exquisitely moulded that they seem to prance and paw the ground, tired of being imprisoned forever in a little piece of fragile lace.

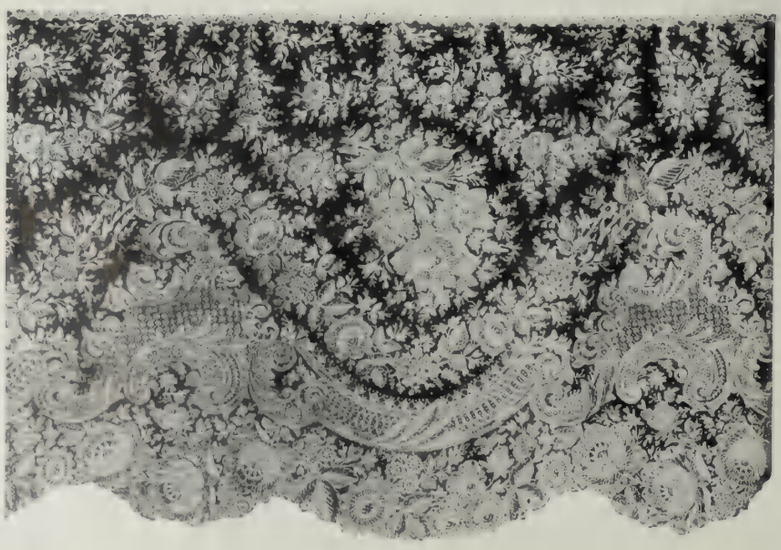
The later specimens of Point de France made in the period of the Regency have a much larger pattern, less broken and with very little background. These laces are generally called Point de Sedan to distinguish them from the earlier Point de France.

The magnificent flounce illustrated is ecclesiastical in character and was probably made for the alb of some distinguished prelate. It was only Cardinals and Archbishops who wore lace as wide as this one which is fully 24 inches across. The unknown creator of this work of art has infinite fineness of detail but never loses the lines of the whole. In



Above—Knights and hounds merrily hunt the boar across the flower-strewn field of this dainty piece of Point d'Angleterre Rabat, while the Empress herself, on horseback, is the central motif. This lovely panel was made for the Empress Marie Thérèse

Above—A Point de France design of the Regency Period known as Bas d'Aube. It has a large closely woven pattern with very little background



Below—Flounce of Brussels Rose Point of unusual grace, made in the 19th Century. The ground for this lace is made with but a single tiny thread

Above—The Napoleonic bee is woven with rare skill upon this fine honeycomb net. There is a peculiar fascination about the simple, delicate design of this fine piece of Point d'Alençon

a beautifully balanced design he uses the chalice, the pomegranate and many other sacred symbols of the Church. During the reign of Louis XV the laces became lighter, gayer and more flowery. In the charming picture the artist Mme. Le Brun, who is reputed to have been the designer of many of the most beautiful laces of the period, is wearing Point d'Alençon of this type. In another illustration is shown a Point d'Argentan flounce in the grand manner of the time with tulips, roses, carnations, baskets, wavy bands and ribbons gracefully arranged and repeated in a thousand different ways. Set in, like gems, among this profusion of flowers are the finest modes or stitches; so that the lace becomes almost like goldsmiths' work, a setting for beautiful jewels, only the jewels themselves are lace. These lace jewels all have beautiful names according to their shape or lustre. The Saint Esprit does really seem to shed a sacred glow. The Etoiles appear to gleam among the folds of the lace. The Mosaiques, the Point Mignon and the Point de Marriage all have their place.

A Point d'Alençon panel of regal elegance, its design made up of lovely sprays of wild flowers, draped bands and bowknots. This panel belonged to the Empress Eugénie

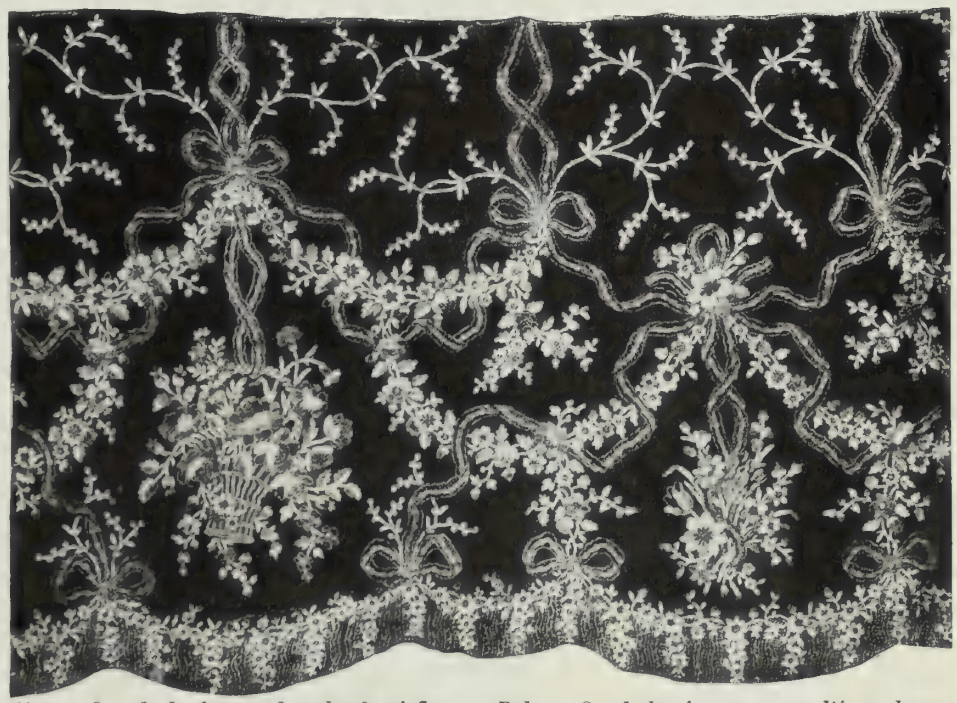
In the time of Louis XVI the laces became showered with tears, "semé de larmes", as if they feared for their sovereign and were conscious of coming disaster. The flowers and sprays become small and repeat themselves with their attendant jewels and gems along the border, leaving the field covered with dots or tears or tiny petals.

The decoration keeps to the edge of the lace all through the Directoire and the time of the Empire. Napoleon was much interested in the lace industries and knew and loved all the laces. It is said that he exclaimed at the sight of the spire of the cathedral at Antwerp "C'est comme la dentelle de Malines." The flounce illustrated which is to be found in the Brooklyn Museum of Art, is part of a famous set which he had made for the bed of the Empress Marie Louise, curtains, bedcover, valance and all. The design has the Crown Imperial Lily along the border and Napoleon's bee all over the ground.

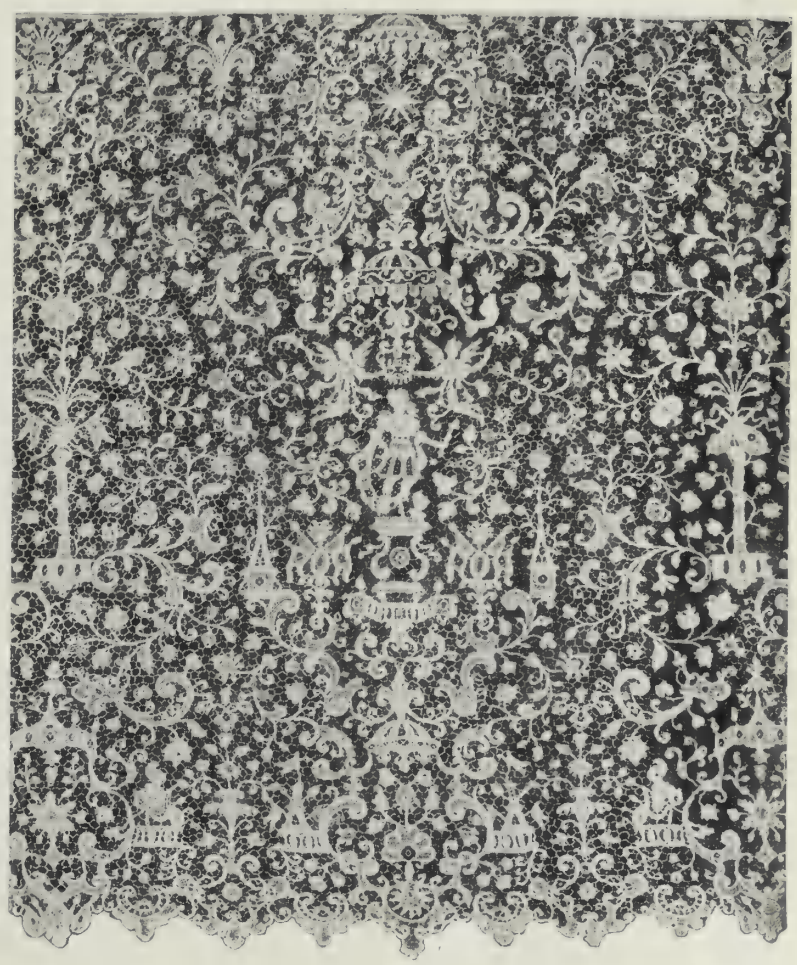
From the enlarged photograph of the detail of this bee, it is possible to see the technique of the needle point laces, which are always made entirely with the looped or buttonhole stitch, treated in slightly different ways. In the wings there is the toilé which is made up of the stitch called the "Gaze Ordinaire", the work being done in rows, the thread looped over another straight thread, which has been previously thrown across the wing, and then drawn very close. The bodies are made a little open with a stitch called the "Gaze Claire" in order to give the effect of light and shade. The ground is the usual Point d'Alençon mesh called the "Réseau Ordinaire" which is worked also in straight lines. The cordonnet or raised outline to the figures in the later Alençons is made by very close tight buttonholing over a white hair which is held down firmly by the left hand thumb. In the Gros Point de Venise a very heavy thread or cord is used for this purpose.

The Point d'Alençons of the second Empire are very elaborate and beautiful as can be seen from the picture. This magnificent panel with flounces to match belonged to the Empress Eugénie and she herself is said to

(*Continued on page 102*)



Above—Lovely baskets and garlands of flowers caught here and there in the bowknots of an exquisitely patterned ribbon of lace distinguish this Point d'Argentan flounce of the Louis XV Period. Note the intricate delicacy of the scalloped floral border



Below—Symbols of a gay court life make up the pattern of this Point de France flounce, with the royal child himself, guarded by cherubim who hold the crown over his head, as the central motif. Woven for the Grand Dauphin's wedding in the Louis XIV Period

Table Silver, the Traditional Gift

Objects Made of This Beautiful Metal Have, from Ages Past, Been the Symbols to Express Goodwill and to Commemorate All Important Festivals

By EDWARD WENHAM

DURING the coming month, much time and thought will be devoted by many to selecting gifts to mark that annual festival we know as Christmas. Possibly our difficulties in this respect are increased by our wish that each separate gift shall be regarded in the sense of a personal possession. Therefore we seek those objects which, while beautiful, at the same time enter into the every day life of the friends to whom we send them as tokens, at Yuletide. This probably explains the persistent magnetism exercised by the works of our silversmiths, because rarely is this splendid metal employed for other than useful articles. Further the range of choice is now so wide that a stroll down the aisles of our larger stores invariably results in that inspiration necessary to solve our apparently insurmountable Christmas problems.

But in the preference we show toward silverware as gifts at Christmas, we are unconsciously continuing that age-old tradition which decreed that the beautiful objects made by the old silversmiths should mark all important days and festivals. And we still present an infant child with a christening cup and convey our good wishes to a bridal couple through the medium of a piece of silver tableware, while later at the twenty-fifth anniversary of a marriage, which is always spoken of as the Silver Wedding, the customary gifts that mark the event are always of silver. Consequently it is natural that our thoughts should turn to the silversmiths' shops when we are searching for any lovely present intended as a memento to commemorate some outstanding date. If, however, the giving of fine silver affords pleasure to the giver, it also affords an advantage to those for whom it is intended, which is quite often lost sight of. Assume for instance that you wish to present a young married friend with a Christmas gift of silver. Possibly it may be only half a dozen tea spoons; but provided the pattern selected meets with the approval of the young housewife, she is immediately inspired with a desire to own a complete set of table ware. And she is eventually able to do so for the very reason that the same pattern is always obtainable, this permitting her to gradually increase her service, as her requirements demand. Or to quote another instance where silver is always acceptable. Possibly a bride has received certain various pieces of silver. Those which are pleasing to the taste of herself and her husband become part of the Lares and Penates of that household. The others are probably stored in a cupboard. In this storing, the average young couple is at fault because while the particular pieces may not fit in with their scheme of things, it does not say that they could not become the medium to acquiring others that would. Almost any important silver shop will exchange articles for others, so that in this way an undesired jug or coffee pot or a set of forks and spoons which are rather more ornate than the husband or wife likes, may be transformed into other more acceptable articles.

We would like to include, among the illustrations, a dinner table we know; but a word picture must, in this in-

Toilet sets are being made in various designs with delicate and restrained decoration. By courtesy of Simpson, Hall & Miller

PHOTO BY DANA B. MERRILL

The flat silver of this table setting relies for its decoration upon the simple chased work of the handles. Courtesy Rogers, Lunt & Bowlen

stance, serve our purpose. A small but dignified late Georgian table, it is, with the graceful pedestals; but its charm emanates from the silver which is what might be termed a "built up" set. The foundation rests on a Christmas gift of six forks, made to the now mature owners when they were but "children at housekeeping". If the truth is told their income was not then such as it later became, but each of those young people was undeterred; for once the desire to own a silver table service expressed itself, it was not long before more and more had been added to the original six forks so that they have long since assembled what will doubtless become to their descendants, the "family silver."

Those who will visit the well stocked silver shops at Christmas or at any other time will discover an absence of those shapes which for a time appeared under the guise of modernistic. The present-day silversmiths have experimented assiduously and for several years, but they now admit that this beautiful metal does not lend itself to the contours which represent this style. Consequently all the shapes made today are based upon those of former times, the beauty of which can never be surpassed. We might quote many examples to prove this contention, but will restrict these to the more familiar shapes which are as popular now as they were when they first made their appearance generations ago.

In recent times there has been a revival of silver dinner services in almost every prominent home. When the demand made its appearance the silver designers did not seek to produce "something new"; they searched among those styles which had been in common use on the tables of our ancestors nearly two hundred years earlier. One service, we have seen, shows a distinct influence of the famous eighteenth century artist Paul Lamerie, the same fine ribbings appearing on the rims of the various platters and plates as those found with similar pieces made in the reign of George I. Not that styles of that time are the earliest from which the modern craftsmen draw their inspiration, because articles such as silver bonbon dishes are being copied from those delicate saucers of thin silver which, in the gay times of Charles II, were made to hold sauces and infusions. Incidentally, an infusion, as described by Bacon, was prepared thus: "Take violets and infuse a good pugil in a quart of vinegar . . . and it will make a vinegar so fresh of the flower as if a

(Continued on page 98)

This attractive breakfast table demonstrates the charm achieved from suitable silver. Courtesy Simpson, Hall & Miller—Right

PHOTO BY MATTIE EDWARDS HEWITT

Formal dining table exhibiting the dignified beauty of simple silver flat ware, combined with fine glass and china. Courtesy International Silver Co.—Below

Trailing Carpets For the Garden

The Beauty of Pools, Pathways and Steps is Greatly Enhanced by Masses of Creeping Tendrils, Foliage and Flowers

By C. F. GREAVES-CARPENTER

THERE are many places so difficult to plant in some gardens that often a bare patch of mother earth is left in all her brownness. There are, however, numerous plants which may be used to cover these difficult spots, and to add greater beauty to the garden. Some of these plants are evergreen, some deciduous, some bear prominent flowers, others are used exclusively for their foliage, some are suited to be grown in dense shade, others in partial shade, and still others thrive in full sunlight.

These low-growing, spreading plants are well suited for planting on steep banks where it is desired to keep the earth covered, and where it would be difficult to use a lawn-mower to cut grass. They may also be used on terraces with good effect, or as border plants around the edges of pools and lakes or along the banks of a stream, or as an edging around the perennial bed.

All of the ground-cover plants are shallow rooted, and their root system serves to aerate the soil; at the same time, owing to their woven roots entwining throughout the ground, they prevent erosion of the soil and help keep it compact.

One of the most necessary of items for the successful growing of any plant is the preparation of the soil. This also is true for the ground-covers.

Equal parts of well-rotted manure and peat moss should be spaded into the soil for a depth of about six inches, depending, of course, on if there are any shallow-rooted plants in the ground in which case the mixture should be worked to a depth which would not cause damage to the roots of the plants.

One of the most popular of the ground-covers is Pachysandra terminalis, at one time called Japanese spurge. It was originally imported from Japan but is now grown quite extensively in the United States. It is a member of the Boxwood family, is evergreen and perfectly hardy, growing under practically any condition of shade or sunlight to an even height. Pachysandra spreads by means of stolons (a form of root) which push above the ground and soon have a whorl of leaves.

When purchasing Pachysandra one-year field plants are to be preferred and should be set out four to the square foot, or potted, or if two-year field plants are bought they should be planted three to the square foot. In May to June it shows as a dark green carpet with little white flowers.

When Pachysandra is used as a border plant and it is desired to keep it within circumscribed limits, it should be cut back with a sharp spade. Two stakes with string tied between them should be driven in the ground along the desired line, then it is a simple matter to cut the Pachysandra back to the de-

Garden pathway with stone steps leading down to a rural pool, which is bordered with trailing English ivy, Hedra helix, *one of the most satisfactory plants for use as a ground cover*

Flowering catmint, Nepeta mussini, *in a charming colorful mass where once was only the awkward joining of the garden wall and the steps*

The embankment on either side of these garden steps is covered with a luxuriant growth of periwinkle, Vinca minor, *in full blossom*

sired width for a neat appearing border.

An old-time favorite for use as a ground-cover is the English ivy, Hedera helix. It is a strong growing evergreen that does very well in cool situations with heavy soil. It, however, does not thrive in the sun in the south, but is well-adapted to more shady locations.

Kenilworth Ivy, Linaria cymbalaria, is an excellent ground-cover and does well in sunny spots unshaded by trees or larger plants. The smaller-leaved English ivy, Hedera hibernica, is not such a rapid grower as the larger-leaved variety, but is hardier.

There are many varieties of ivies, and it would be advisable to consult the nursery man in your vicinity as to which variety does best in your immediate locality for the purpose for which it is required.

Ivy is propagated by means of cuttings. Small plants should be purchased and these, too, should be planted four to the square foot. Some varieties of ivy do not thrive when planted over areas in which shallow-rooted trees are growing, preferring a deep soil. The ground-ivy, Nepeta glechoma, is a

(Continued on page 128)

A rural flagstone walk with Japanese spurge, Pachysandra terminalis, *stretching like a lovely green carpet along either side. Clumps of ferns are planted along the outer edge of the border*

The steps shown below seem to have grown as a natural part of the garden itself, so closely are they linked to the planting by the graceful day-lilies, Hemerocallis, *the rhododendron, and the dainty trailing Japanese spurge,* Pachysandra terminalis

Below— One who crossed the little bridge to the right and came suddenly upon this moss phlox covered bank might well gasp at its simple loveliness. Phlox subulata *makes almost a solid mass of blossoms in colors clear and brill*

BURLINGAME PUBLIC LIB.

"Christmas Cribs"—Mediaeval Nativity Groups

These Little Scenes Are Made up from Figures Depicting Jesus, Mary, Joseph, the Shepherds and the Wise Men

By MARGARET WHITTEMORE

A LITTLE over seven hundred years ago this Christmas time St. Francis of Assisi and his friend Giovanni Velita together created a scenic representation of the Holy Night at Bethlehem. Their purpose was to teach the people who could not read, by means of this picture in the round, which has since come to be known as a "Christmas Crib." It was set up in Greccio, Italy, in 1223, and its success was so marked that others were built everywhere during the 13th, 14th, and 15th centuries. They came into vogue as household ornaments throughout the whole of Europe. St. Francis accompanied the presentation of his crib with preaching; and even today, plays of this kind with preaching as one of the important parts of the ceremonial are common among the Persian followers of Mohammed.

The little scenes represent an actual manger-crib, with modeled figures depicting the infant Jesus, Mary, Joseph, the shepherds, wise men, and others associated with the Bible story. The Nativity group, comprising the doll figures, bears the name "Praesepio" in Italy, where it is most common. Sometimes the Annunciation is included in the scene, with the shepherds sleeping in the fields with their flocks around them. The best examples show accurately the costumes of the peasants of that ancient time. The Christmas Cribs were at first limited to only a few figures, and possessed an air of sweetness and simplicity, having, nevertheless, much individuality in treatment. In some the infant wears a wadded cap, tied round with a kerchief turban-wise, and a striped gown wound about with strips of cloth or ribbon. In warm countries the scene is laid in the open air, with sunny mountain slopes or barren stretches of country for the setting; while in cold climates the crib is represented in a thatched stable with snow and icicles in evidence, an ox or an ass bending over the child warming him with its breath.

There are cribs showing, in addition to the birth, scenes like the flight into Egypt, the wedding at Cana of Galilee, Jesus among the scribes, and other events in the life of the Master. Later the scope grew much larger, and human figures such as peasants, fishermen, beggars, soldiers, and various animals were introduced into the scenes. Sometimes there may be a wayside inn with a copious display of fruit, vegetables, and cattle. There are many domestic touches such as a pigeon on its nest, goats, sheep, turkeys, hens, bird cages, and baskets filled with tiny eggs.

Great care was always given to the construction of the little figures. There is said to be only one person left in Naples who can still produce the old-style dolls and repair them. In Italy most of them were of wax or of terra-cotta, though the bodies were often made of rags to render them pliable. Some of them were entirely of papier-mâché, and when the custom spread to the Tyrol and southern Germany a large field opened to the wood-carver. Most of the figures have movable limb joints.

The finest silks and other materials such as silver and gold laces of great delicacy and beauty of design were used to clothe the dolls, and the garments correspond exactly to the costumes worn in the performance of the passion plays at that period. In 1760 Charles III of Bourbon, King of Naples, prepared a Christmas crib

Mary and the Christ from a "Christmas Crib," the valued possession of the University of Kansas

A Nativity group, showing the three wise men as we remember them from the Bible story of the Christ

Joseph, from a Nativity group in the W. B. Thayer Collection

with his own hands, and his queen cut up her own rich garments to dress the dolls. This Nativity group, which is one of the most beautiful in existence, may be seen today in a historical museum near Naples.

A fine specimen of a complete Christmas crib may be seen at Oberammergau, famous for its passion play. This was formerly kept in the old parish church, but is now in the possession of Sebastian Lang, whose son is at the head of the renowned Oberammergau wood-carving school. The Bavarian Museum in Munich has a splendid collection of cribs gathered from all parts of the country. Enrico Caruso owned a valuable collection of crib figures. European people of wealth often have exhibitions of this kind arranged in their own homes at Christmas time.

A group of shepherds from a "Christmas Crib" in the Spooner-Thayer Art Museum

One of the finest Christmas cribs in America is owned by the University of Kansas and is in what is known as the W. B. Thayer Memorial Collection. Here there are two glass cabinets holding one hundred of these little Italian figures. They were formerly in the home of Prince Massino of Rome and were exhibited at the Castle of Sant' Angelo. In this collection the angel figures, partially supported by two Doric columns, are represented in flowing garments, with wings and haloes, soaring above the scene of the Nativity. The other figures stand from eight to ten inches high and are very life-like and winning in form.

How strange that this lovely collection of picturesque figures, costumed so ingeniously in fragments of silk, fur and leather, should be found in a small Middle-Western town so far from the art centers of the world. An interesting bit of history hangs over the quaint museum in which they are housed, as well as around the manner in which these objects were collected.

Spooner-Thayer Museum, a low, vine-covered building of Gothic influence, is constructed of native red limestone, and so fitted into the crest of a Kansas hill that the broad arched entrance in front is on a level with the hilltop. For years this building was Spooner Library; students pored over heavy volumes at long rows of tables, or chatted under the arches of the broad porch. Gradually the stacks bulged with crowded volumes, and the study tables, on evenings before semester "finals" came to resemble a busy lunch counter at high noon, with several students, armed with weighty reference books, always waiting to swoop down upon a chair as it was being vacated. When a new library was built the Spooner building was remodelled for an art museum, and re-christened Spooner - Thayer Museum. Its high windows and spacious corridors are particularly adapted to displaying the exquisite colorings of these miniature figures.

The Thayer collection of paintings and art objects was the gift of Mrs. William B. Thayer, of Kansas City, to the University, in memory of her husband. For years the Thayers had travelled about the world, seeking to gather the loveliest and quaintest bits of handicraft from the countries they visited. Each object was selected with individual and loving care, precious because it was genuinely beautiful. And finding the tiny Christmas cribs particularly charming, the Thayers brought back a very complete collection of them.

With the growing interest in and appreciation of all things antique, the Christmas cribs and crib figures have regained their old-time popularity, and curio seekers are eagerly looking for them. A so-called Christmas crib market takes place annually in Munich during Christmas week. These are, however, only cheap market ware and do not compare with the artistic figures of olden time.

A group of shepherds in a "Christmas Crib", evidently worshiping the mother sheep and the little kids at her side

Story of the Life of Christ In Renaissance Tapestries

These Remarkable Pieces, Both Artistically and Historically, Were Woven for the Cardinal Giovanni Doria, Who Was Born In 1554

THE culmination of artistry and weaving of the Renaissance period is a series of tapestries recently acquired by a New York collector portraying episodes in Christ's life. They were woven for an ecclesiastic of the Doria family—Cardinal Giovanni Doria. This Cardinal issued from the family of the reigning princes of Melfi, was born in 1554, received his education in Spain, and at an early age, entered the service of Philip II of Spain, whom he served as Viceroy in Sicily. Pope Clement VII, at the request of that King, named him a cardinal in 1604, and five years later, when he had reached the age of fifty five, Paul V gave him the archbishopric of Palermo.

His zeal for the welfare of the Church induced him to hold two Councils of the Church; under his episcopacy were found the remains of Santa Rosalia, the special protectress of the Palermitans, in a hollow of Mount Pellegrino, which was transformed into a chapel extremely elegant in all the details of its decoration.

Upper Left

Christ in St. Peter's bark, asleep during the storm. In the background, at the right and left, is seen the shore, on which are shown figures, and, in the extreme background, a town. Fish are swimming in the sea, and among them is a dolphin. In the clouds are the personifications of the Four Winds of Heaven. Conventionalized waves curl threateningly about the boat

Center

Jesus forgiving the Magdalen. In the foreground, Jesus is standing with the repentant Magdalen at his feet and a group of women, apparently interceding in her behalf. At the extreme backgroud are the walls of a mediæval town, and in the middle background is a garden. Trees rise on either side, and the entire foreground is closely patterned with grass and leaves

Lower Left

Jesus healing the blind. In this interesting tapestry the border has a white background and is decorated with arabesques and foliage. On this border are seven medallions, which illustrate various scenes of the New and Old Testaments, among which may be seen an episode in the life of Saint Christopher. The medallions are woven with minute attention to detail

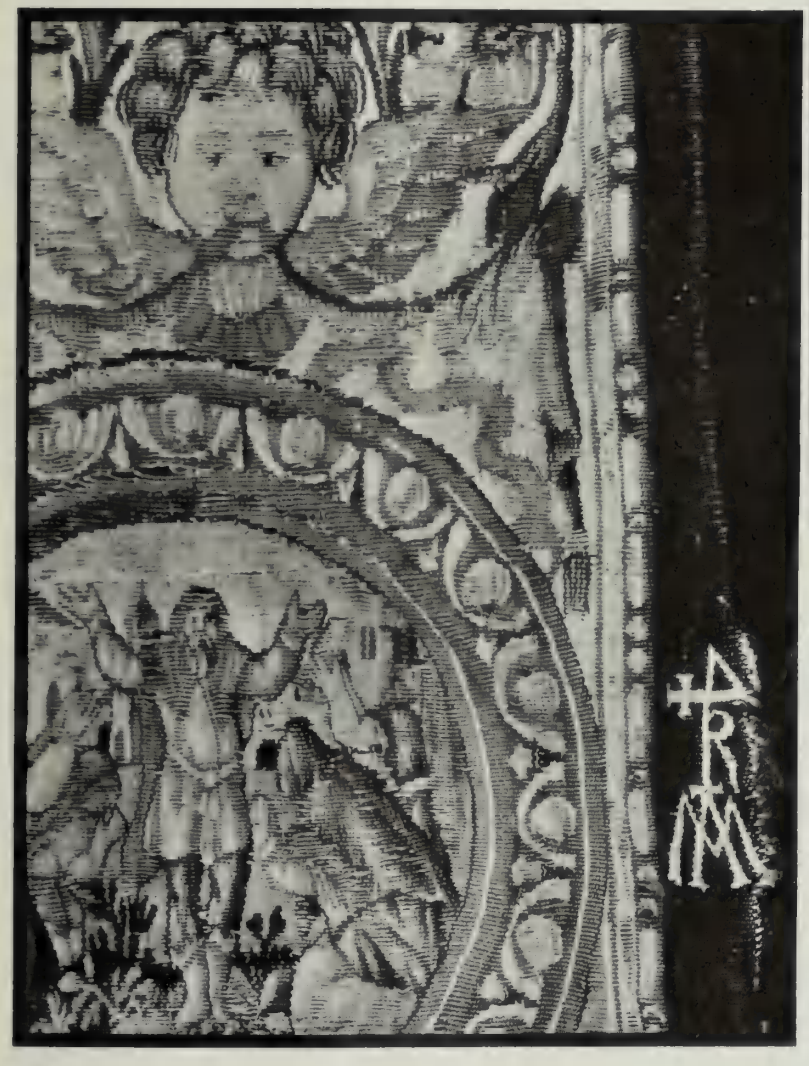
Familiar Episodes in Christ's Life

Are Told in These Tapestries Which Were Made by Martin Reymbouts, the Master-Weaver of the Renaissance

He died in 1624, and is buried in the Cathedral of Palermo. Shortly after becoming Bishop, Doria commissioned the Renaissance master-weaver, Martin Reymbouts, to weave this remarkable set of tapestries, depicting six incidents in the life of Christ.

The coat-of-arms of the Doria family, famous in the naval annals of Genoa, appears on all the tapestries, as well as the signature of the weaver.

The six tapestries here illustrated are remarkable for the preservation of their coloring and condition. The set of five is given added richness and interest by wide borders of candelabra, grotesques, and conventionalized foliage, and the series of medallions picturing small subjects relating to the main theme of each tapestry. The medallions are surrounded by carefully designed borders. Thickly massed foliage, rolling clouds, and curling waves are used to form the backgrounds from which the central figures of these tapestries stand out in fine relief.



Illustrations courtesy of Seidlitz and Van Baarn, Inc.

Above

In the detail of the tapestry shown above is the signature of the weaver, Martin Reymbouts. This is a very important part of the collection as Reymbouts was the great weaver of the Renaissance times. One of the tapestries in this group is in the Danish Industrial Art Museum in Copenhagen and the others belong to Seidlitz and Van Baarn, Inc.

Upper Right

In the center of the Crucifixion tapestry Christ is seen on the cross between the two thieves. To the right is a Roman soldier, also several people gazing at the Christ. Further to the rear, St. John, the Virgin and the Magdalen are standing and in the distance the walls of Jerusalem are visible

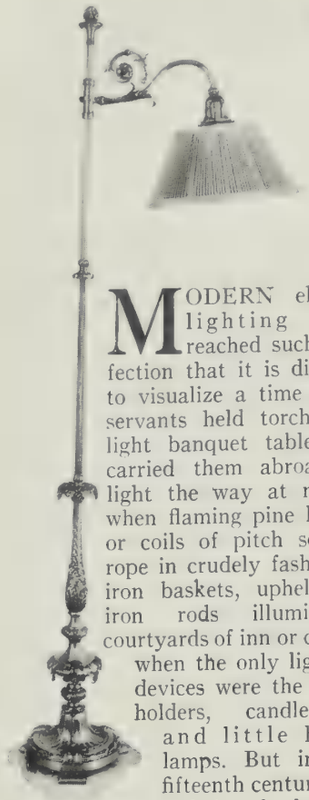
Right

The tapestry of the Resurrection shows the tomb of Christ with the lifted cover. Above the tomb is seen Christ triumphant, holding a cross, in the midst of angels and cherubs. In the framed medallions of this border are evangelists and the heart of Jesus, surrounded by a radiance of light and supported on either side by kneeling angels

Old and New Models for Lamps

The Original Designs, Same Materials and Marvelous Craftsmanship of Famous Torchères and Candelabra of Early Centuries Still Serve as Models for the Most Beautiful Floor Lamps of Today

By JULIET and FLORENCE CLARKE

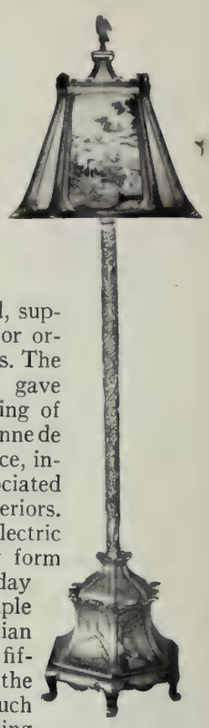


Louis XVI Bridge lamp in bright gold bronze and green marble, the fluted écru silk shade is piped with green and has a green acorn finial. Courtesy of Sterling BronzeCo.,Inc.

MODERN electric lighting has reached such perfection that it is difficult to visualize a time when servants held torches to light banquet tables, or carried them abroad to light the way at night; when flaming pine knots, or coils of pitch soaked rope in crudely fashioned iron baskets, upheld by iron rods illuminated courtyards of inn or castle, when the only lighting devices were the torch holders, candlesticks and little hand lamps. But in the fifteenth century the rude iron basket developed into the "cresset", a bracket like fixture springing decoratively upward in a graceful curve from the outer wall, the basket posed on this foliated stalk like a huge lily blossom, its tall side uprights terminating in fleur-de-lis, and although servants still held torches at the feasts of the mighty, their tiresome task was in a measure supplanted by "chandeliers à personnages", figures in bronze or silver holding one or two candles. Cellini's famous silver Candelabre Jupitre, made for François Premier is a notable Renaissance example.

The modern standard lamp is merely an evolution of the "torchère", or torch holder for the floor—a simple iron rod set upon a tripod base, its top sharpened to a point to hold a single candle. Later the "corona", an iron hoop, with prickets or sockets to hold several candles was added to this rod, supported by plain or ornamental brackets. The lighted candles gave the effect of a ring of light—the "couronne de lumière" of France, inseparably associated with Gothic interiors. Fitted with electric bulbs, this early form is often used today in lighting simple Spanish or Italian interiors. In the fifteenth century, the "torchère" was much elaborated by adding tiers of coronas, larger at base than top, making a pyramid or cone of candles, an extremely effective lighting device, which offered many opportunities for adornment. The brackets developed graceful scrolls, stems were twisted and knobbed and both coronas and stem were ornamented with flowers and clusters of leaves.

Octagonal Featherette lamp shade of translucent parchment in delicate tones of peach, amber and green. Courtesy de Sherbinin, Inc.



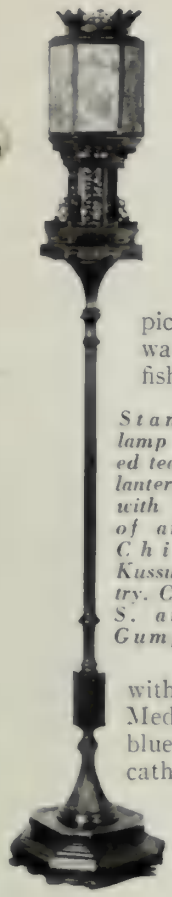
Torchère of finely carved wood finished in antique gold; painted glass panels depict scenes in the daily life of a Chinese mandarin prince. Courtesy Edward I. Farmer

Although in America the art of lighting has been brought to perfection, the splendid styles of the Renaissance and the centuries following are still the models for many of the gorgeous lamps and lighting fixtures of the present day, and the same materials which made them objects of beauty in ages past, still enter into their composition. Wrought iron ornamented with graceful scrolls and floral motifs touched with gold and colors, cleverly fashioned steel, copper, brass, bronze superbly cast, hammered pewter and pierced tin, intricate filigree, wood, splendidly carved and gilded, elab-

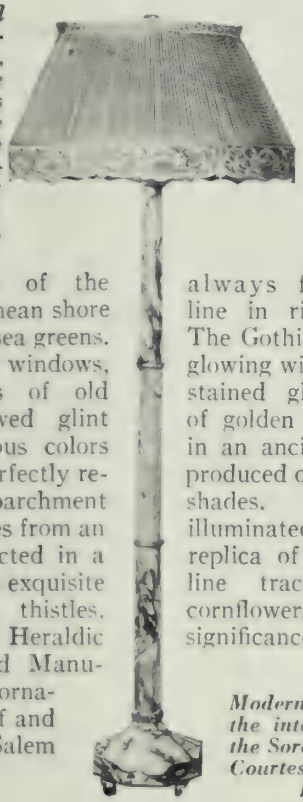
The floor lamps in this attractive living room are of English bronze with shades of sunset color taffeta. Courtesy The J. G. Valiant Co.

orately chiseled marble and alabaster, delicately carved ivory and bone, gold and silver, glass, semi-precious stones, rare cloisonné, brilliant enamels, gorgeous lacquers, mother-of-pearl. tortoise shell, porcelain and pottery.

Lamp shades are almost infinite in variety and are usually designed to harmonize with the period or style of their standards. They are circular, square, oval, oblong, hexagonal, octagonal, pagoda and drum shaped. Many are of translucent parchment, decorated with picturesque Venetian scenes from that colorful water-way the Grand Canal, with gondolas, or fishing boats with red and yellow lateen sails, or



Standard lamp of carved teakwood, lantern shade with panels of antique Chinese Kussu tapestry. Courtesy S. and G. Gump Co.



Floor lamp of rare Sienna marble, with ormolu bronze, shaded with shirred salmon taffeta. Courtesy Beaux Arts Shade Co.

with bits of the Mediterranean shore blues and sea greens. cathedral windows, shades of old mellowed glint gorgeous colors are perfectly reern parchment

Delicate arabesques from an manuscript are reflected in a glish Bible cover, the exquisite spersed with birds, thistles, berries, symbols of Heraldic known as the "Bird Manuscript" is richly ornamented with gold leaf and colors. Prints of the Salem

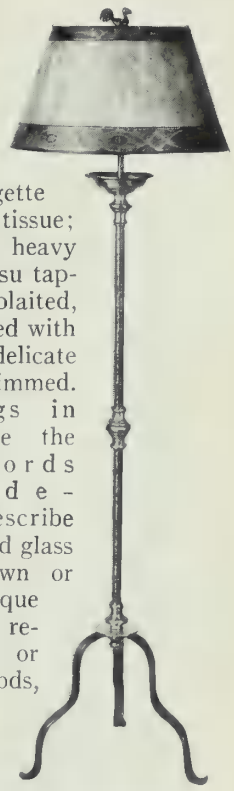
always fascinating line in rich sapphire The Gothic glamour of glowing with the subtle stained glass, or the of golden threads and in an ancient tapestry produced on these modshades.

illuminated Persian replica of an old Enline traceries intercornflowers and strawsignificance. This shade

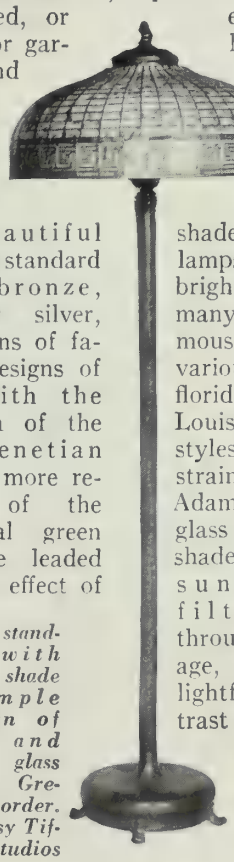
The floor lamps in this charming interior are of antique brass with gold mounts; the shades are of sheepskin. Each of the lamps holds three bulbs. Courtesy Lord and Taylor

Modernistic lamp harmonizing with the interior decoration of a room in the Sorority House at the Pan-Hellenic. Courtesy The Park Avenue Galleries Photograph Drix Duryea

Clipper Ships, and old English Hunting prints are mounted on shades of softly tinted parchment. More elaborate are the shades of finely plaited georgette or chiffon lined with gold or silver tissue; batiqued or painted chiffon velvet or heavy crêpe, antique Chinese embroidery, Kussu tapestry, Dresden silks, or plain silks finely plaited, or tailored, or embroidered with wreaths or garlands in delicate colors and lace trimmed. "Paintings in glass" are the only words that adequately describe the beautiful shades of leaded glass on the tall standard lamps of brown or green bronze, bright or antique gold, or silver, many of them productions of famous historic or artistic designs of various periods, some with the florid ornamentation of the Louis XVI. and Venetian styles, others with the more restrained decoration of the Adam period. A special green glass is used for these leaded shades, which gives the effect of sunlight filtering through foliage, in delightful contrast to the vivid colors of the floral borders. Drooping racemes of English laburnum blossoms in shades of yellow,



Lamp of antique steel with brass mounts and finial developed from a Georgian torchère; natural parchment shade, bordered with antique red. Courtesy Todhunter



Bronze standard with leaded shade in simple pattern of opal and green glass with a Grecian border. Courtesy Tiffany Studios

(Continued on page 126)

Little Journeys to Ports of Charm

The Spirit of Christmas Visiting is a Longing for That Human Touch Which Makes the Whole World Kin. Short Tours for Long Memories. Real Holidays in Joyous Travel

By HENRY WELLINGTON WACK, F. R. G. S.

MOST of us take our lives and ourselves too seriously. We drift into the erroneous belief that much, if not all, of the life around us depends on *us*. That unless we knit our brows, work like engines day and night and worry on Sundays, things mundane will collapse. Thus we clip ten years off the end of our lives by anxiety over the condition there may be when we fade out into the long, silent trail.

Yet people of great and little importance have been dying every minute for thousands of years while the gay old world goes blithely marching on. Indeed, it has got so now that seventy days after a fellow is thoroughly dead hardly anybody remembers that he was ever alive—unless he has left his mark in the sky.

Staying at home and rambling around like our hillside friend, Jack Rabbit, will not make a mark for anybody on anything except the snow. Mistah Jack Rabbit moves about in circles that lead nowhere because he has no steering capacity at either end. But men and women of brains and bank accounts have that capacity, and in this vivacious and progressive age go and get somewhere when in motion. And there is no better place to get to when going than the place and the people you want to see, whose fresh presence you want to feel; whose different modes of life will teach you how to live your own with greater joy, in better health, with deeper satisfaction to offset the petty punkies that often infest the day.

AMERICA—NATURE'S RICHEST EXPRESSION

I worship those ancestors of my tribe from whom I derived a love of travel and exploration—afoot, ahorse, afloat; on the land and sea and in the air. Early travel, when youth still drank of the fountains of romance, enabled me to comprehend something of the world and its wonders; something of life and its glories. Without my nomadic habits, I should not have discovered the thrill and color, the charm and interest, the understanding and happiness that can be garnered into a single life from beyond the horizon—its eternal call to the adventurous, eager, vital spirit.

The longer I have traveled and the farther I have explored, the more inscrutable seems the American's lack of first-hand knowledge of his own great country—a continent of beauty and grandeur unexcelled in any part of the world. America is incomparable in the variety of its scenic glory. Its rugged nature, awesome geologic, glacial and volcanic formations; its mighty mountains, raging rivers, placid plains and verdant valleys; its sunrise and sunset in highlands and lowlands; its magnificent skies distributing their calm and stress with lavish display of cloud, color, movement and impressive storms; and the present accessibility, due to the science of modern transport, of all this, *the richest expression of nature in the world*—surely this endowment must inevitably make eager, wide-eyed, enterprising travelers of all Americans, not only in their own domain, but into the very heart of the bigger world beyond.

The real world which the experienced traveler finds is never all *here* nor all *there*. It is everywhere and at all times to him whose perceptions are keen, whose understanding is broad, whose appraisals are leavened by the wisdom which travel begets. And the only wisdom upon which human happiness will thrive, is—worldly wisdom; that wisdom with which real life beautifies and fortifies the heart and mind and spirit of every one of us.

Surprise upon surprise awaits those who will but stop, look and listen in the presence of the natural wonders of our own land, from the Atlantic to the Pacific, from Cape Horn to the Artic. All that may be observed, studied, enjoyed on the Western Hemisphere is wholly unlike anything in the Old World. Yet it would be a narrow use of the great boon of travel to confine one's observations to one continent or one country.

HAWAII AND SOUTH SEA IDYLS

One of the exceptionally delightful and instructive short holiday tours is that which starting from San Francisco and Seattle for the Hawaiian Islands, includes a cruise through the South Seas, to Samoa, Fiji and Tahiti, their tropical luxury, strange, picturesque native life, and an art colony as odd in personnel as any human group on earth. A land of fruit and floral wealth.

Hawaii is only four days from San Francisco, a few more from New York; only twelve days from Paris. Verily, we are living

Grand Canyon of the Colorado—an oil painting, 8 x 9 feet, by William R. Leigh, the distinguished American painter of frontier life, now executing the backgrounds of the Carl Akeley collection of African big game at the American Museum of Natural History, New York. This picture has recently been acquired for a prominent Eastern Art Museum. Every American and visitor to America should see the Grand Canyon

Bryce Canyon, southwestern corner of Utah, veritable forest of gorgeously-colored natural obelisk-like pylons. Courtesy Union Pacific System

Grand Geyser, Yellowstone National Park's mightiest aqueous eruption. A tower of mist and color. Courtesy Union Pacific System.

in an age of daily marvels on the land and sea and in the air.

A trip to Hawaii, winter or summer, is an experience of constant astonishment at beauty's profusion on that enchanted island.

Even the trees bloom in Hawaii! And do it so thoroughly that they are called "showers", just to indicate what a wealth of blooms they have. Golden shower, pink shower, red shower—they line residence streets and give everyday life a carnival air that is exhilarating. And then there is the rainbow shower, most extraordinary of all!

Speaking of rainbows, Hawaii is the land where they bedeck the whole sky. A little rain falls on the jagged mountain tops to refresh the ferns and trees. A few minutes later, you in the sunny valley will see the whole heaven turn iridescent. The rainbow will have hues you never saw before. And perhaps both its ends will seem to be in the valley, bringing it amazingly close to where you stand.

Hawaii has seasons, of course, but they make no difference in the coloring of the Islands. Not all flowers bloom every month, but every month has its own pageant of color. If you go to Hawaii in December or January, for instance, you will rejoice over hibiscus—from palest gold to deepest crimson, blossoms six inches in diameter. Not one or two, but thousands! Every yard has its hibiscus bush. The whole countryside

(Continued on page 134)

Waikiki Beach, Honolulu, Hawaii, resort of the smart sport-loving of America, as well as the world abroad. Courtesy of Matson Line

Speaking of Art

The Modern Frenchman—a Memorial Exhibition for Arthur B. Davies—The Opening of the Academy, and Two New Galleries

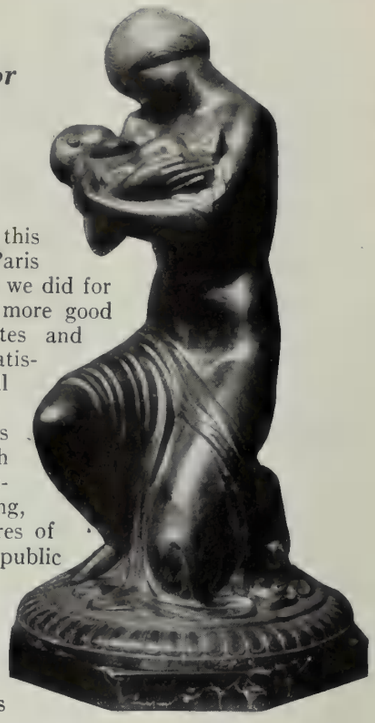
By MARY FANTON ROBERTS

Charming bird bath fountain figure from group for the children's garden in Central Park, by Bessie Potter Vonnah. Courtesy 56th Street Galleries

WE no sooner say that "American Art has established its foothold in the popular mind," or, a few minutes later, that "modernistic art has dimmed the lustre of all canvases including Velasquez and Cézanne," than, with blinking eyes, we watch the galleries up and down Fifth Avenue, east and west on Fifty-seventh Street "go" French, the safe modern French of Utrillo, Vlaminck, de Segonzac, Derain! The French exhibition at the DeHauke Galleries, mentioned last month is just over. The French Exhibition at the Newhouse Galleries just opened. Wildenstein opened with French, and is now giving its space to Modigliani, the Reinhardt Galleries has settled into a magnificent stride with a French show that brings the finest Laurencin I know, a dashing Picasso of early date, Pascin, luscious in tone and form, and, as usual, vulgar in feeling. The new gallery devoted entirely to French art, opens just as we go to press, beginning with rather early French, Gauguin and Seurat, Cézanne, of course, and Van Gogh, that triumphant master of the modern studio. The dealers have, this summer, apparently looked to Paris for pictures, as in days gone by we did for clothes. Fortunately there are more good artists than there are modistes and equally fortunately we are not satisfied with copies of art as we still are in our dresses.

No one has accounted for this sudden stampede to the French ateliers. Perhaps no one could account for it. We are still saying, "Why Wall Street?" "Why acres of ornate or dull public buildings and then the sudden flowering out of such an architectural achievement as Whitney Warren's Stewart Building?" In any case, up to date, the French have it, and we talk Derain today as we did Zuloaga three years ago. The collector of the modern French paintings can be met in every gallery. He has progressed so far that he scorns the catalogue. He knows the different stages of Utrillo, can tell a Soutine valet from a turkey hung on a door to ripen, pronounces Vlaminck with a subtle ending of the second syllable. Monet is already of the past. And he lunches with de Segonzac!

Right: There is a sense of power and understanding of animal life in this bronze group, "Polar Bears," by Fred George R. Roth. Courtesy 56th Street Galleries



"Mother and Child," a tenderly expressive bronze in brown and gold, by Hilda Kristina Lascori. Courtesy of the Milch Galleries

Below: "The Frog." Poised with natural grace on the edge of a pool, this childish figure is indeed interested in the water below. Courtesy 56th St. Galleries

I know so little, and hope so much, that as I trail the collectors from frame to frame I am impressed to hear that the *great* masters "were never great," and that there is no beauty without eccentricity. Indeed I find myself writing the word beauty with no certain stroke. To be sure we are permitted it in the color of Laurencin and Pascin, in Picasso's drawing of terrifying senatorial maidens, in Rédon's dream of dim radiance. Or should we be satisfied with Soutine's partially plucked disorganized turkey or in that extraordinary figure hung near by showing a self-satisfied lady with *two* left legs, one in its right anatomical attachments to the left thigh, the other resting with a debonair air across her lap? This little whimsicality is signed Barnard. But hanging on the wall opposite is a glorious Dufresne, a warm gypsy woman, uncorseted, in spirit and body, voluminous and alluring.

"Girl with Blue Turban," by Pascin, one of the most interesting paintings in the exhibition of French paintings. Courtesy Reinhardt Galleries

"The Ingénue," athoughtful character study by Renoir. Courtesy Knoedler Galleries

Renoir, perhaps the greatest of them all, is having a one-man show at Knoedler's and here will be seen for the first time in America many of his famous large canvases. Among them, "The Woman with the Lilacs," which I found a picture of rare beauty, not because the flowers are dewy and fragrant, or the woman strong and young; but because here, Renoir has created life, an individuality, mysterious and vibrant. This young woman has her own hushed thoughts. Another great canvas by Renoir is "The Source." That the graceful figure is lovely and languishing does not matter so much, but it does matter that we see in her face that she is listening to the gurgling of the spring at her feet, and that she feels within herself the same possibility of being the source of joy and loveliness.

An unusually interesting study of plant life, "The Devil's Turnpike," by Jack Van Ryder. Courtesy Montross Gallery

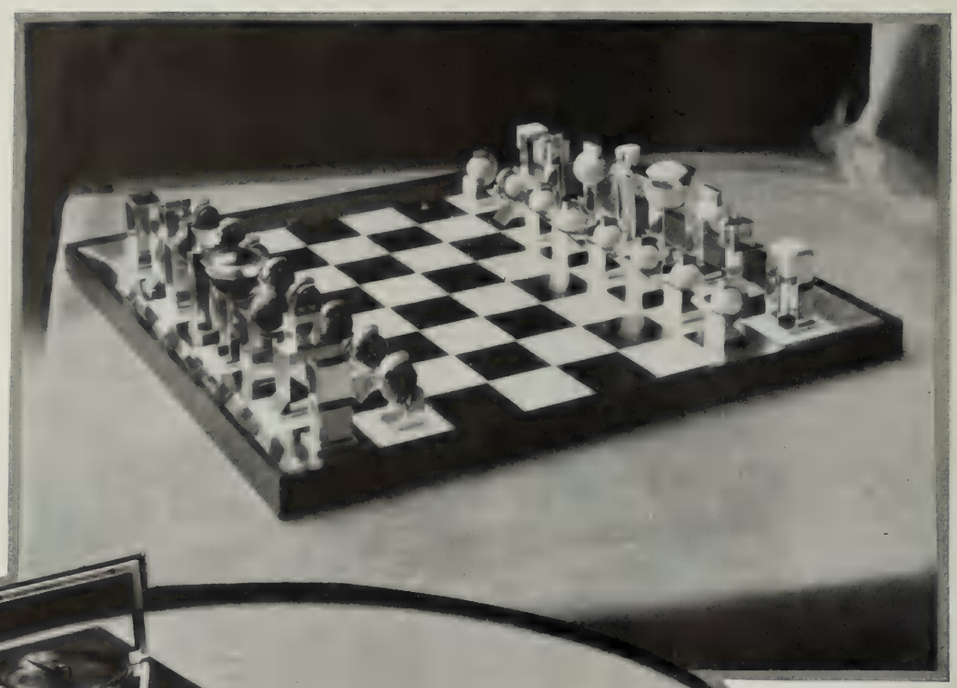
"La Femme à Ombrelle," a canvas in exquisitely harmonized tones by William Malherbe at the Durand-Ruel Galleries

But most wonderful of them all is that amazing canvas, "Le Moulin de la Galette," where people, young and old, sinister and gallant, are dancing and eating and loving and dreaming, and wondering, out-of-doors

(Continued on page 130)

Christmas Gifts in the More Modern Style

If You Feel the Necessity of Being Modernistic Through and Through, Here Are Presents in the Ultra-New Styles, From Chessmen to Hairbrushes



Right—The kings and queens of the ancient game of chess, even the knights and the castles and the pawns ride forth in modern dress in Paris today, and one famous silversmith, Jean Puiforcat, of the modern French school, creates the ultra-modern chess set, beautifully executed in ivory and macassar wood. In this set the ancient personalities of the chess men are still felt beneath their new geometric proportions, and very interesting indeed on the sharp black and white of the new type of board

Right—In modernistic form today there are clocks for Christmas gifts that tell the weather, the day, the hour and the temperature and Paris offers also a clock that is, in addition, a barometer, compass and automatic calendar. These new clocks are used very largely by European travellers and make delightful Christmas gifts. Hermes, who makes the clocks, also presents travellers' pencils in silver, red, white and blue enamel with turning automatic arrangement telling the day and the month

NOTE: *It is evidently going to be a modernistic Christmas in Paris, especially for men's gifts. These are usually in very sharp black and white contrast, in brilliant lacquer red, jade and blue. The latter are extremely interesting as a color note on the dressing table, the smoking table or on the top of the chiffonier*

Left—A variety of things for the smoker are shown in this group. A smoking set for the poker game, dice ash trays in ebony and macassar woods, inset with ivory, and a large tray, holding all these gifts, in amboine. This is quite the latest combination of smoking accessories that has been put forth this season and, like many other delightful gifts, it is from Hermes

Men's Modernistic Gifts from Paris

For the Christmas Tide in Paris there is a variety of fascinating cigarette cases. To the right, here, the case is green and gray leather with silver studs. The case at the lower left of the picture is gray leather with silver clasp, and the upper case, which is a very fashionable, thin type, is of pig skin with clasp in several shades of silver

Left—Here we have a box designed by G. L. Vuitton, which is extremely modernistic in design and execution. The oblong box is of palissandre wood. Into this are neatly fitted brushes of palissandre, tortoise shell comb and a mirror. The mirror, when not in use, fits into the inset of the cover of the box. The whole set is exceedingly dignified, yet simple, and very popular for holiday gifts

NOTE: *More and more we find these modern accessories for toilet comforts made in the most artistic fashion, of beautiful and rare woods, with insets of silver, ivory and gold, and their every detail fashioned with the most exquisite craftsmanship*

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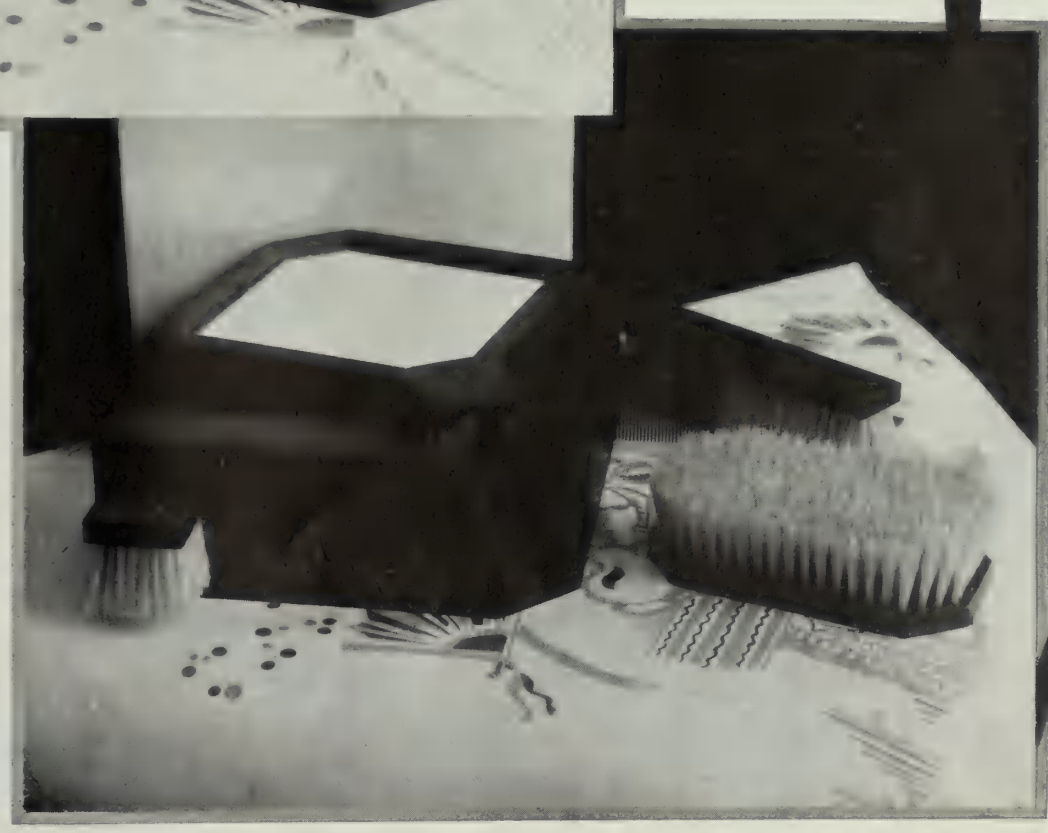

Left—This fanciful and charming picture shows the travelling box for brushes, closed. The mechanism of the top, in which there is the mirror is disclosed, and the brushes rectangular in shape and of palissandre wood, are fitted into the sides of the box. The whole is in a fanciful modern design

Romantic Charm of Two New York Offices

Executives of Today Demand the Same Rich Decoration in Office Environment that Enhances Their Homes

Second of Series on Decoration of Fine Offices

PHOTOS AND TITLES BY LUCY LAMAR

The old days in New England when clipper ships from Boston and Salem sailed around the world and around again are recalled in this beautiful room with its old furniture, ship model and prints of Boston harbor. The whole atmosphere of this office in the new bank of Lee Higginson & Co. is harmonious in color and practical in arrangement. The walls are paneled with knotty pine. Decorated by Dan Cooper, Inc.

In another of this company's private offices, white oak, of exquisite graining, from the Sherwood Forest where lived Robin Hood and his Merry Men, has been used for a beautiful room of spacious proportions. The chairs are upholstered in dark brown leather, with dull brass studs in the manner of the 18th century and the desk is a beautiful mahogany of old English design. The interior was designed by Cross and Cross

For the living room, a pattern which takes its rhythmic, flowing grace from the inspiration of seventeenth century Venetian velvets

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makes an entire room luxurious

LIKE the magnificent Genoese velvets which inspired them—these Velours de Genes have the richness and dignity that make an entire room luxurious. A splendor compounded of exquisite color, design and texture.

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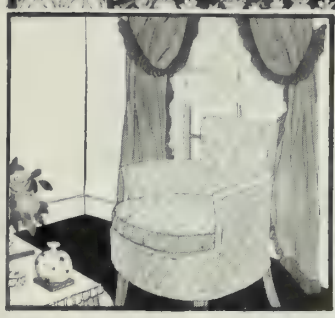
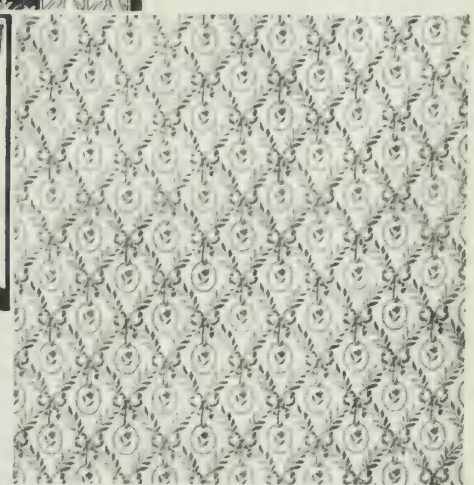
"Fabrics—The Key to Successful Decoration"—This helpful booklet will be sent to you without charge upon request. It is planned to help the woman who wishes her home to be successfully decorated, but has not the time or the inclination to make a deep study of interior decoration. F. Schumacher & Co., Dept. B-12, 60 West 40th Street, New York, Importers, Manufacturers, and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids and Detroit.

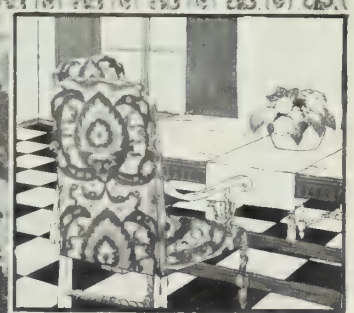
F·SCHUMACHER·&·CO

For the library, a design that is directly traceable to the gorgeous Italian-Persian fabrics so much in favor during the first quarter of the sixteenth century





For the boudoir, an enchantingly feminine medallion and bow-knot pattern that reflects the influence of Marie Antoinette. In soft shades of rose, blue, green and yellow on a cream ground



For the formal dining room, a striking velour that is very new and modern despite its essentially Renaissance feeling. In rich tones of brown, green and red on a tête de nègre ground

Rural England Influenced This Suburban Home

Four Building Materials Are Here Interestingly Harmonized and Suited Admirably to the Type of Architecture

D. A. Summo, Architect

THAT even the small suburban home can be delightfully individual and interesting has been demonstrated by ingenious architects now and again, but perhaps never more successfully than in this English house which Mr. Summo built recently in New Rochelle for Mr. William J. Murphy.

Without those important assets which contribute so much to the interest of the house on the country estate, the natural features of the landscape, native qualities of the soil, and adequate space for distributing the masses of planting and buildings, this architect has built a house on a small and comparatively level site that is considerably more than "one of a row of houses".

When we stop to analyze the peculiar charm and distinction which this house has, much of it seems to have been achieved by the selection of interesting and varied building materials, and their skilful adaptation to the type of architecture. Many architects would have been rather timid about venturing to combine four building materials in such a small house, but Mr. Summo has blended native stone, Clinker brick, stucco and stained half-timbers so effectively that each seems the most appropriate material for the purpose, and there is no feeling of scrappiness. Instead, the result, as a whole, is one of simple loveliness. The English style, an unpretentious type of architecture, was wisely chosen, for it lends itself most naturally to the small home.

The approach to this house, a cobblestone walk which curves along one end of the lawn, together with the tall maples near the street, give a feeling of greater expanse in front of the house than in reality exists.

The entrance, on the northern exposure, is native stone, of interesting texture in deep tones of brown. One catches the glint of the small flecks of mica in the stone where the sun strikes it. The multi-colored slate roof extends low over the peaked entrance, its rich tones contrasting with the more sombre brown stone. A wrought iron lantern lights the doorway.

The one specification which the owners of this house stressed when they asked Mr. Summo to plan a home for them was that there should be plenty of sunlight. This has been achieved by several groups of long leaded windows on each of the four exposures and French doors in the breakfast room and at each end of the sunroom. The windows swing outward, and have shutters which match the half-timber trim. Two long window boxes under the second-story windows in front add to the cheerfulness of the exterior.

Small evergreens planted in close to the house soften the lines, and the expanse of grass in front, unbroken by shrubbery, gives a sense of spaciousness. Next to the walk in front is a low clipped shrubbery border. Off the sunroom on the southern exposure is a flagstone terrace, covered with awning—a pleasant enough place to sit on a summer evening when the rose garden at the rear of the lot is at the height of its glory.

The floor plan of the interior is laid out to meet all of the needs of a small family without being cut up, as many small houses are, into so many rooms that one cannot escape a confused feeling of being cramped. Opening on the broad hall, which one enters through a stone-floored vestibule, are the living room and the dining room. The large, brick-faced fireplace is directly opposite the entrance, on the east end of the living room. On either side of this fireplace French doors open into the sunroom which runs across the east side of the house.

The breakfast room is adjacent to the dining room, and has been made amply large and attractive to be used for all informal family meals.

Particular care was used in planning the arrangement of the kitchen and storage space at the rear of the house.

Front elevation of the home of William J. Murphy at New Rochelle, New York. The numerous groups of leaded windows add to the attractiveness of the exterior and provide an abundance of sunlight and air in every room on both floors of the house

The entrance to the Murphy home is of native brown stone, ribbed with stone a shade lighter. The multi-colored slate roof extends low over the entrance, and a wrought iron lantern adds a finishing touch. Low evergreens grow on either side

The white glazed tile walls and rubber flooring make the kitchen attractive and easily cleaned. Next to the rear entrance is the refrigerator room at the right end of the kitchen, and near it, a long pantry which opens into the breakfast room. Directly in the rear of the house, on the axis of the hall, is the maid's bedroom and bath.

A triple window on the landing of the

(*Continued on page 132*)

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Christmas Gifts May Be a Part of the House

Thoughtful Givers Can Find a Solution to Their Shopping Problems by Choosing Articles Which Contribute Interest and Charm to the Home

By MATLACK PRICE

THE idea conveyed by the title of this article is a good idea only when two conditions are disposed of: one, that those who are to receive the gift are not apartment dwellers; the other that you know them very well and have some knowledge of their taste.

Certainly no gift could mean more than one permanently built into a house—and there is a surprising number and variety of things which, from their nature, would readily make charming incidents, outside or in. One of the best things about this sort of a gift is that it necessarily stands out from all other gifts and, moreover, it needs a certain amount of questing in and out among antique shops and elsewhere before it is found.

Country houses tend very easily toward sameness, and if gifts to be built in grew to be a popular idea, there is no end to the quaint and unusual surprises that would greet the eye of the week-end guest. But the idea, which has now been revealed, must give way to definite suggestions, each one of which will carry the idea along with it, just as the gift itself would always carry with it a lasting reminder of the giver's thoughtfulness.

Outside the house there are several things which do not invade the realm of building materials—the sort of thing you always mean to have, but which you so seldom actually get around to getting for yourself. First of these to suggest itself is the wall sun-dial of lead, to be built in over a door or window on the sunny side of the house. This is a delightful outdoor incident, and may be very decorative—certainly it is one of those unusual details too seldom having a place in the country house. There are not, as a matter of fact, a great many outdoor things that can readily be built into a house. Tiles would prove a charming incident for certain types of house, also bas-reliefs cast in stone or faience. In a stucco house, even slightly Italian in its manner, the Della Robbia panels and plaques can be introduced delightfully.

A bas-relief such as the Madonna subject shown above would make a particularly appropriate Yuletide gift, as would the graceful pillars, the cast stone fruit baskets or the garden bench. Interesting garden tables are also available. Courtesy the Howard Studios

If you are an able and resourceful antique hunter there are bits of wood-carving that any house of the English cottage type or the Norman type would be happy to assimilate—an old oak lintel to build in over the door—perhaps two vertical pieces to place on either side—perhaps an interesting panel that could be placed beneath a window. (Do not, in case the worry occurs to you, have any fear of the architect. Architects like nothing better than to build odds and ends into a house—and nearly always do, in their own houses.)

Another outdoor incident may well be a bit of iron-work, such as a grille or an ancient lantern and bracket. Odd bits of iron-work are not at all hard to find, and are one of the most welcome of gifts that build into the house. Inside the opportunities multiply. Tiles again—and here the choice would be for a fireplace—though I have seen colorful Spanish tiles lain here and there among plain red quarry tiles in a little courtyard. One might choose a row of tiles to place over the fireplace opening, or a complete set, perhaps of old Delft tiles, if the house were Colonial.

A unique gift, certainly, would be an entire mantel, either an antique or one of the finely done replicas that are nowadays available.

The whole fireplace lends itself particularly happily to this idea of the built-in gift, because there is the over-mantel—a painting; an old map, antiqued; a carved wood panel; a bas-relief.

There are many paintings particularly done to be built in over a mantel, and while maps need mounting on board and a few coats of shellac, they make a delightful gift. A carved wood panel, you would need to happen upon in an antique shop, unless you had reason to believe that the room could be keyed to a panel of that gorgeous Chinese carving in gilded lacquer. Then there are carved wood panels that once were part of a French interior—again to be chosen only for a certain room. (You do need to know the people and the kind of a house they plan to build, or already have.)

Bas-reliefs are of several kinds, and may be of shellacked plaster or of faience, as, for instance, the Della Robbia plaques. The greater number are casts of classics of the Italian Renaissance, and can be incorporated in brick, concrete or plaster.

Before departing from the fireplace, there are, of course, andirons, which, though not strictly "built-in", are, essentially, a part of the house. You will find them, inevitable if you are questing old iron-work of other sorts, as, for instance, grilles, lanterns, pot-cranes, and the like.

Antique lighting fixtures come well within the scope of gifts that are built into the home—antiques or any of the fine reproductions that are being made nowadays. There are a few other thoughts—not to

Wall fountain of glazed terra cotta in soft green, a gift which would add a colorful note to the sun-room or garden. Courtesy the Erkins Studios, Inc.

This cast bronze bell with hand-forged bracket of wrought iron is worthy of consideration by a thoughtful giver. Courtesy Todhunter, Inc.

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A wrought iron terrier footscraper would make an amusing and useful gift. Courtesy Todhunter, Inc.

speak of those discoveries always to be made in antique shops. So often the thing you come away with is far more exciting than the thing you went seeking. You might, for instance, find a charming bit of stained glass, or, perhaps, a whole door or a pair of old pilasters. There are so many unusual and interesting things hidden away in most antique shops—things that must necessarily be built into a house if they are to be used to any advantage.

This ferocious lion chimney iron was designed by Todhunter, Inc.

The house already built must, necessarily, since it is assumed to be the abode of people who would appreciate this whole idea, be the home of people of sufficient imagination and spirit to be planning, always, alterations and additions. To such people, everything they build into their house, if it be only a plain set of shelves, is a joyous adventure. And if people of like imagination and spirit are about to build a new house, they will build in all manner of odd and unusual things.

How little originality or imagination, usually, enters into the selection of gifts—too often the giver despairs of finding anything at all unusual or distinguished among the standardized kind of gifts.

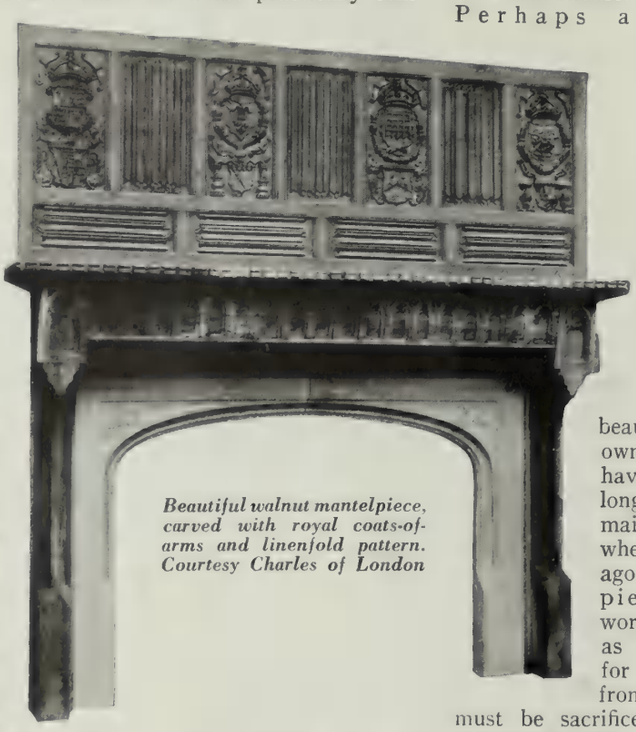
Christmas giving, especially in this crowded, hurried age, needs to mean something if it is to survive. It needs to be a token not only of remembrance but of taste and imagination, and it is this thought that really inspired this article. The idea of a gift that will become an integral part of the house is, it must be admitted, new as a Christmas idea. In such gifts there is more, obviously, than intrinsic value: things that are to be built into the house must be sought out: they are not to be thoughtlessly gathered from gift-laden counters of Christmas merchandise in the stores. Nor has it been attempted here to suggest all the things that might be regarded as gifts to those who are about to build. The intention has been rather to suggest the new train of thought and observation that will lead to the discovery of all manner of interesting incidentals, both antique and modern, that would otherwise be unlikely to appear on any one's gift list.

The very fact that the gift to be built into the house implies discrimination and good taste on the part of both giver and taker makes it peculiarly valuable and peculiarly worth the effort involved in finding it.

Cast stone ornamental frame in an elaborate design of garlands and fruits. Courtesy of the Jacobson Mantel and Ornament Co.

Any family planning or building a house is confronted with a number of questions as to how the building budget can best be proportioned. With a feeling that nothing must be spared to make the house practically comfortable and durable, the modern homebuilder chooses the best plumbing fixtures, the newest type of heating system, the best insulation material, the most durable flooring and roofing available. And it is wise indeed to select the best that the market has to offer for these important structural elements of the house. But too often, as the plans progress, there is a feeling of disappointment about some of the architectural details which were to have been an important part of the finished house. Perhaps a beautiful old carved mantel the owner had set his heart on having at the end of the long living room must remain in the antique shop where he discovered it months ago; possibly a fanciful piece of Spanish grillwork which he had pictured as just the finishing touch for the broad steps leading from one level to another must be sacrificed in order to allow an adequate margin in the budget for a built-in refrigeration system of the newest make. If one feels that one cannot buy a gift for

(Continued on page 132)



Beautiful walnut mantelpiece, carved with royal coats-of-arms and linenfold pattern. Courtesy Charles of London

Modern wall bracket lighting fixtures might be given as single units, for a hallway or nook, or in sets planned for completely lighting a large room. Courtesy Kantack & Co., Inc.

For those who are geographically inclined an amusing old map will be most acceptable for use over a mantel. Courtesy Weyhe Gallery

Interesting and colorful tiles may be given singly or in sets; it is surprising how many uses the house owner can find for them. Those shown are imported from the region of Seville. Courtesy Rossman Corporation

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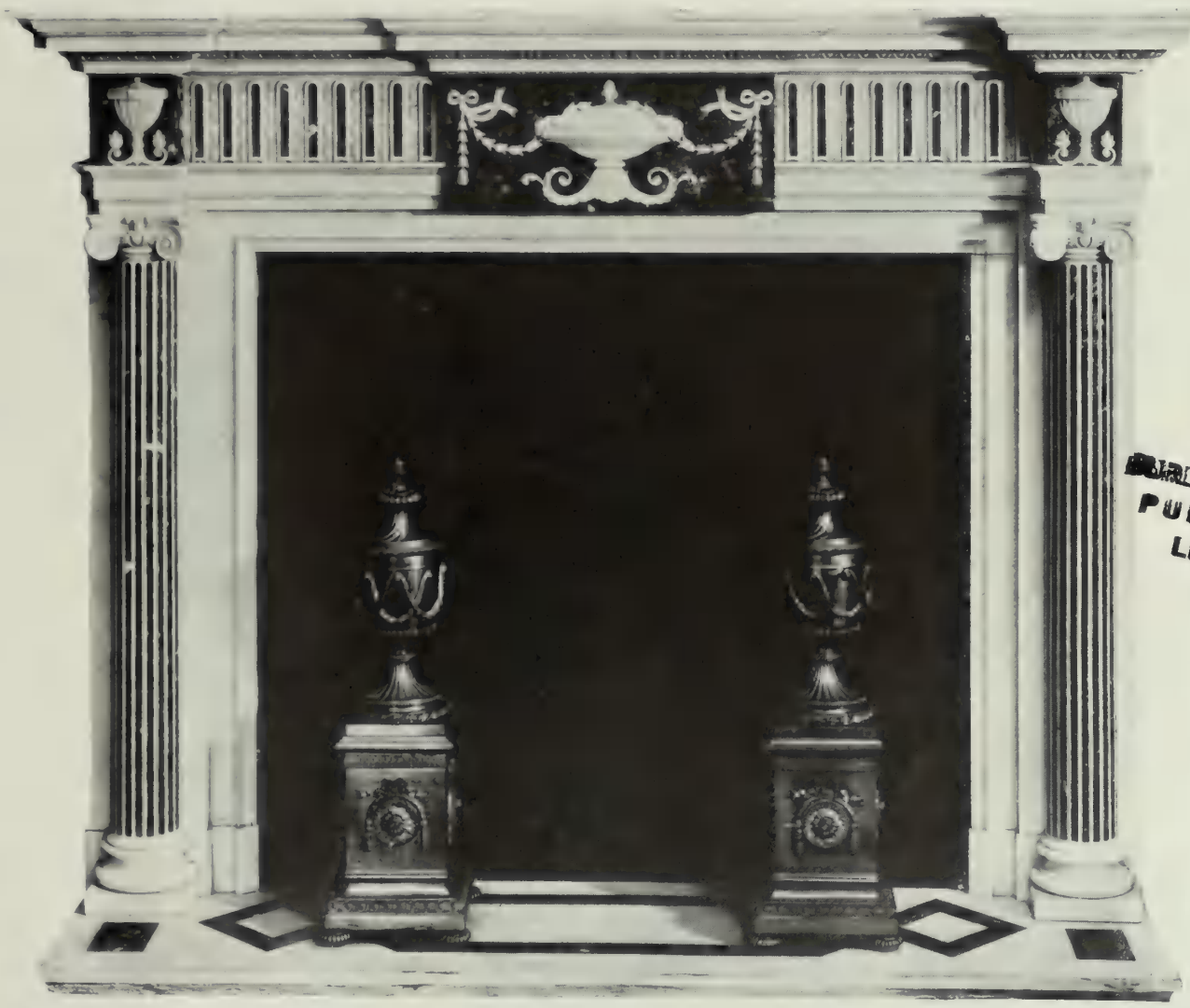
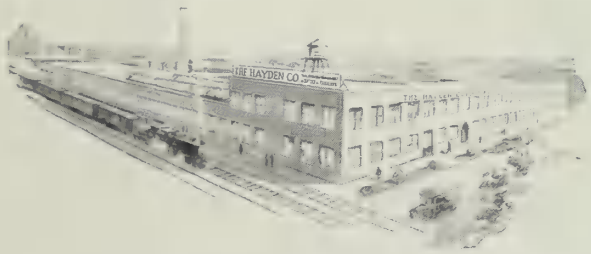


LATE 18TH CENTURY MARBLE MANTEL
with colored inlays faithfully reproduced from the original.



SHOWROOMS ALSO AT OUR FACTORY
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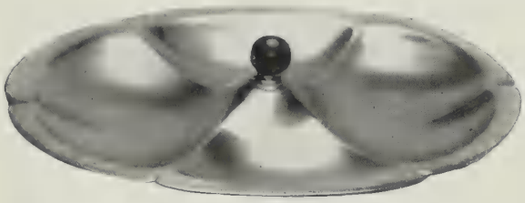
(Continued from page 75)

twelvemonth after it be brought you in a saucer you shall smell it before it come to you."

These saucers had no relation to those now accompanying a tea cup though the shape is similar. In after years, they came to be used as sweetmeat holders for which purpose they have been revived in our time. The same faithfulness is evident in the more important pieces of dinner services, both the early shapes and the ornamental borders being repeated. Even the large platters known as venison dishes are again being made and with the attendant dome cover, too; not perhaps to hold the traditional haunch of venison nor the boar's head of by-gone times, but none the less necessary on occasions such as Christmas and Thanksgiving when the turkeys of today replace the boar's head.

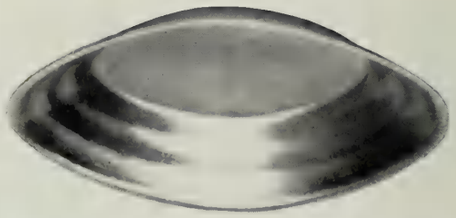
Nor could a table offer more aesthetic attraction than one laid with the various articles comprising a silver dinner service, made the more beautiful when combined with fine glass and china. In this connection a noteworthy change has appeared. Whereas until a few years ago the tendency was to prefer the heavier and more ornamental patterns, today there is a marked return to those simpler shapes derived from Georgian English and early American prototypes. That does not suggest, however, that the styles with the refined chased work and delicately engraved designs are no longer



popular, but that those massive forks and spoons which were a hang-over from the Victorian era have practically passed into the limbo.

For the purposes of studying the present trend of silver design, we recently spent several days in different factories examining patterns that once were popular and those which appeal to modern taste; and it was not difficult to follow the gradual departure from the ornate to the more restrained and to the severely simple. Among some fifty different patterns in use by present-day families, the decoration of at least thirty is restricted to fine molded outlines or threads applied to quite early shapes; others are beaded, delicately engraved or ornamented by unobtrusive motifs borrowed from European countries. Among them, too, was the plain early American type known as the "coffin", owing to the handle having clipped angular corners and a straight end. In some instances, this style is somewhat improved by the addition of a small shell ornament and a delicately engraved garland with a ribbon knot. But what these different patterns do reveal is the successful efforts of our silversmiths to produce table silver in keeping with interiors furnished in the manner of the several earlier and important styles of decoration. Possibly the present tendency to plainer designs manifests itself to a greater extent in larger pieces of silverware. Candlesticks which have again assumed their former importance for lighting the dinner table, are being made devoid of any applied ornaments, other than perhaps a finely fluted stem. Others follow the cast baluster type of the early Georgian period, these as well as those with the fluting having plain or simple molded circular feet or bases. Certain of these circular bases are remarkable because of their very plainness, the top being quite flat and the general appearance that of a flat disc. Actually this is a concession to the modern trend.

These pieces are treated with small facets which reflect the colorings of surrounding objects. Courtesy Rogers, Lunt & Bowlen



These three separate pieces follow the more severe designs now popular, two of them showing the new fanciful use of flutings. Courtesy Reed & Barton

This same style of foot is being used to advantage with articles such as bowls, compotes, cake stands and with other pieces where the curves of the upper part tend to alleviate the severity of the flat foot. Often, the surfaces of such articles are treated with an almost infinitesimal number of tiny facets in such a manner as to give the appearance of small ribs. This causes the polished surface to reflect the colors of surrounding objects rather in the same way as a cut prism.

How widely the present-day silver craftsmen reach out for their designs is a tribute to their faith in the earlier designs. No country has been neglected and a visit to the library of any one of the important factories is in itself sufficient proof of their reliance upon what has gone before. Books of drawings by artists long forgotten and possibly unheard of by most of us; catalogues dating as far back as the early nineteen hundreds. And to those who have been privileged to study the catalogues of that much abused period in the history of the crafts, it soon becomes obvious that all that was Victorian is not unacceptable to our present taste in silverware. Perhaps they did label their more attractive designs "Antique", but those designs are true to the finer styles borrowed from the previous century just as our American silversmith, today, draws much of his inspiration from that selfsame period.

Some years ago, a designer remarked that the only reliable critics of silver were those who used

(Continued on page 125)

Knives, forks and spoons with rounded handles and simple thread decoration. Courtesy Towle Manufacturing Co.

ANTIQUE ENGLISH FURNITURE

A very fine Queen Anne Wing Chair
covered in Mortlake Tapestry
Circa 1710

STAIR & ANDREW
OF
LONDON

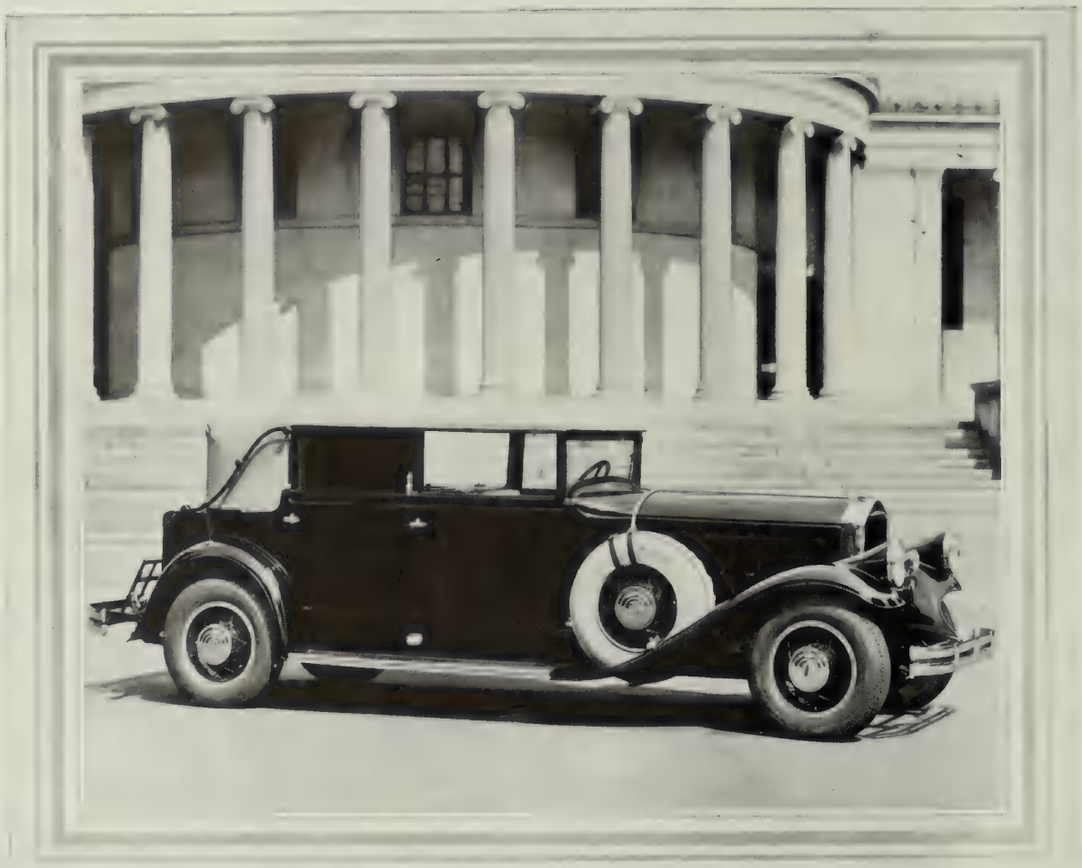
45 EAST 57th STREET, NEW YORK

Motor Car Luxury Reaches New Heights

Latest Creations of Famed Makers Offer New Treatments of Fabric, Color and Appointments

To the right is the new Pierce Arrow car known as the Five-Passenger Custom de Luxe Convertible Sedan. The coach work is by Dietrich, and the model can be converted into four different and distinct body types, a sedan, sedan limousine, phaeton or sport phaeton with tonneau windshield

The special construction of the top allows it to be folded back into a neat, compact form behind the rear seat. The upholstery is in rich leathers to match various color combinations. All movable parts have patent lock joints



Below is another Pierce Arrow model, a De Luxe Club Sedan. The most interesting colors, the richest upholstery and the most convenient fittings are to be found in this custom-built car. It is mounted on a 133-inch wheelbase chassis and powered with the new Pierce Arrow straight-eight engine

The car to the left below is Pierce Arrow's new De Luxe Five Passenger Sedan, of 133 inch wheelbase. With special accessories, including dual sun visors, foot hassocks, convenient vanity cases it represents an achievement in modern design

A charming setting for RARE FABRICS

In order that our customers and their clients may view our Rare Antique Fabrics and Tapestry Panels, also special order importations, in their proper environment, we have created the room pictured above. An exceptional lighting arrangement assures perfect viewing of the panels exhibited while the setting in which they are shown gives opportunity for leisurely selection.

DECORATORS are invited to call with their clients or to send such clients to us with the full assurance that everything will be done to please them and to protect the sender.

J. H. THORP & CO., Inc.

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(Continued from page 73)
have chosen the flowers from which the design is made. She loved wild flowers most of all, wreaths and nosegays of wild flowers, tossed together in apparent confusion but always in perfect harmony. It is told that her first meeting with Napoleon III was at the seaside and that he never forgot how enchanting she appeared coming towards him with wild flowers in her hair. Her mother loved lace and though she concerned herself little enough with the education of her daughters she impressed on their minds very clearly the absolute importance of an intimate knowledge of this art.

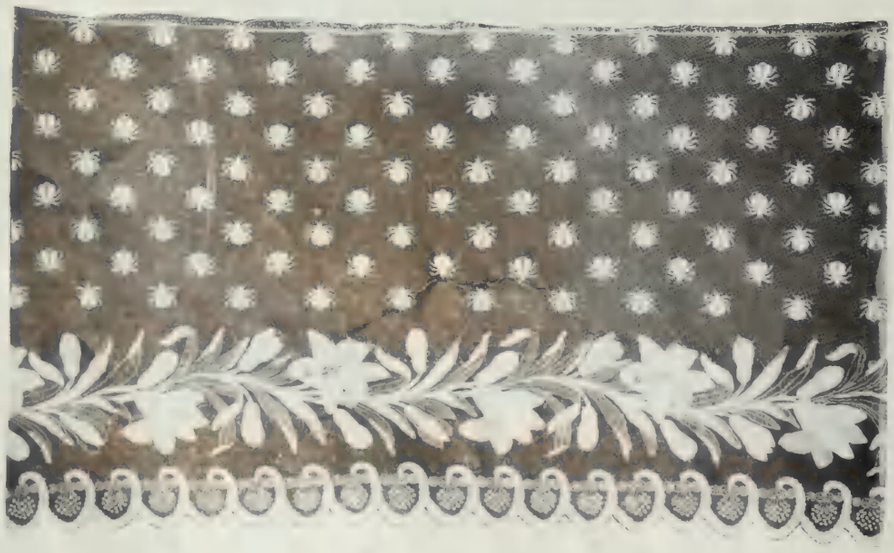
The Empress Eugénie was married at fifteen and died in extreme old age and all those years the best work of the lace makers of the world was submitted to her and never would she accept any but the most perfect pieces. She would think first of the intrinsic beauty of the lace and then of its value and workmanship.

The Brussels Needle Point or Point de Gaze has many of the characteristics of the Point d'Alençon, but the ground is made with one thread only and the later specimens have the central petals raised. The rose adapts itself very well to this treatment, so that it is seen again and again in this lace; so much so that in America it is generally known as Rose Point.

In the flounce illustrated which belongs to an old family in New Orleans, it will be observed that the lilies also throw out their petals as if actually growing in some lovely garden in that old romantic city of the south. The modes or fillings as they are called in English very much resemble those of the Point d'Alençon, some even being identically the same in every respect.

Above—The symbols, Lily of Our Lady, and the Rose appeared as early as the 16th Century in this altar piece, the pattern of which is an early form of the Point de Venise. There is rhythm in the pleasing repetition of curves in the pattern of this flounce

A portrait of Mme. Le Brun, who designed many of the court laces. She is wearing a ruffle of Point d'Alençon



This Point d'Alençon flounce with all-over pattern of Napoleonic bees, wide band of Crown Imperial Lilies and deep scallops woven in interesting floral design was made at the order of Napoleon for Empress Marie Louise. Courtesy Brooklyn Museum of Art

If the Brussels Point is the daughter of the French needle points the Point de Venise is certainly their progenitor.

As the needle point lace got away from the geometrical lines of the woven linen and changed from Cut Work and Reticello to the Punto in Aria the designers of lace were able to use all the beautiful curves and forms of the Renaissance.

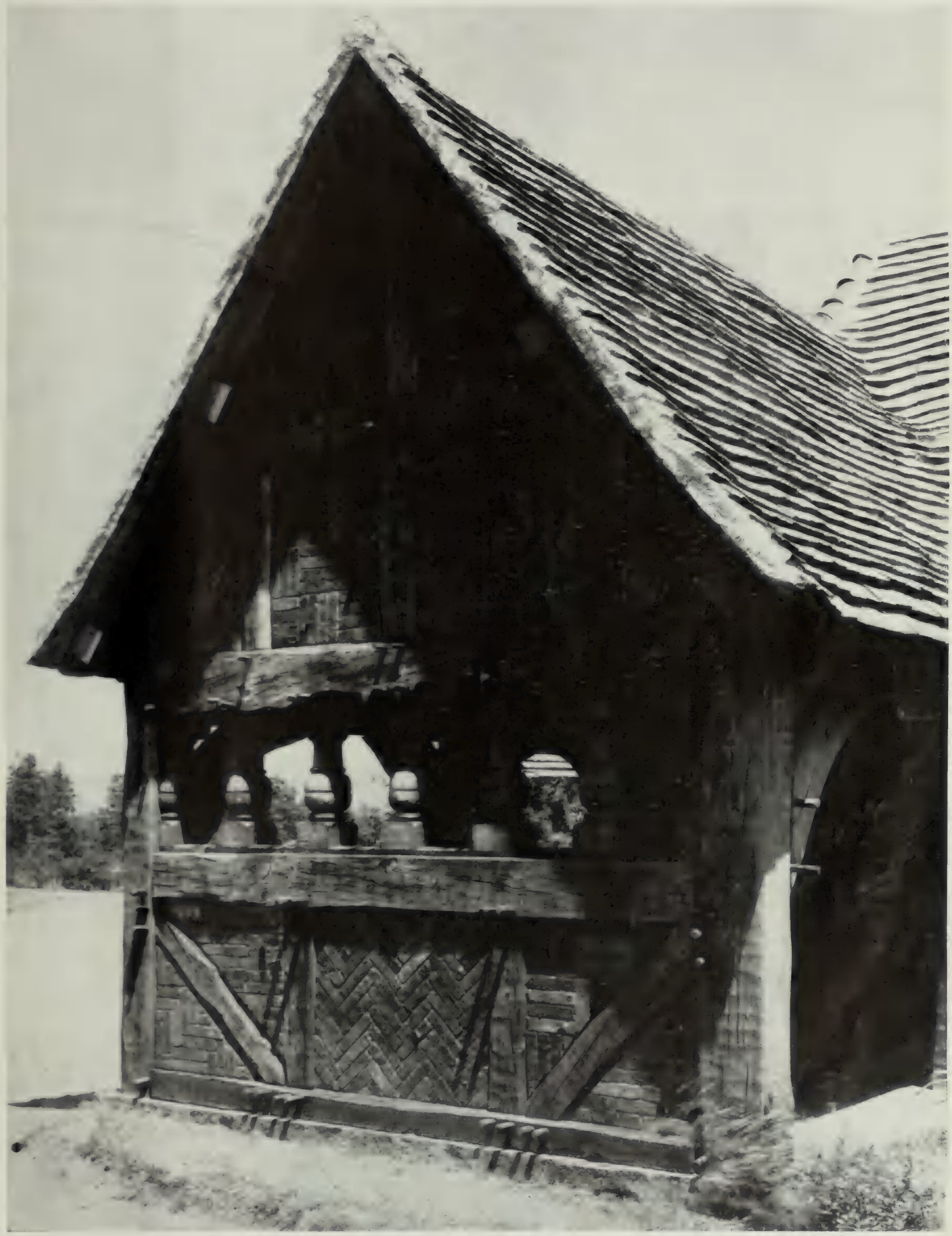
In the 16th Century and early 17th Century there were published several books with beautiful patterns of laces of all kinds, with floral forms, birds, vases and scrolls, all treated with an admirable restraint and purity of line. "Il specchio de pensieri delle belle virtudiose donne" by Mathio Pagan is a book that every gentle woman should surely have in her possession.

The late 16th Century altar lace is an example of this kind of work and it is interesting to see the star-like stitch called the Etoile in the Point d'Alençon already in this early lace. As in so many ecclesiastical laces there are introduced the Lily of Our Lady and the Rose, the symbol of the Rose of the World, the Madonna in Christian times and the Goddess Venus in the olden days.

The Punto in Aria became more highly decorated as the years went by and in the middle of the 17th Century the Gros Point de Venise was brought to perfection. This lace is in very high relief, and is sometimes called "Punto tagliato a Foliami" as the drawing of the leaves and floral forms in the magnificent scroll work stands out with the distinctness of leaves floating on a dark mill pond. The example given is very small but it is of extremely fine quality, with the touch and colour of carved ivory.

The Point de Venise à Rose or Rosaline is perhaps the rarest and most precious of all laces. Lacemakers delight in working on the cordonnet of the flowers, galleries of whirls, crowns and picots, till these tiny forms stand out sometimes as much as one third of an inch from the rest. These raised rosettes are so soft and delicate that the lace is called Point de Neige by some more fanciful writers.

William Blake said that the secret of all art is its minute particulars and it would seem that in the great masterpieces of lace more exquisite delicacy of details is to be found than in other arts.



The Early English buildings of the preparatory school for boys at Avon, Connecticut, owe much of their charming character to roofs of IMPERIAL Brittany Shingle Tiles.

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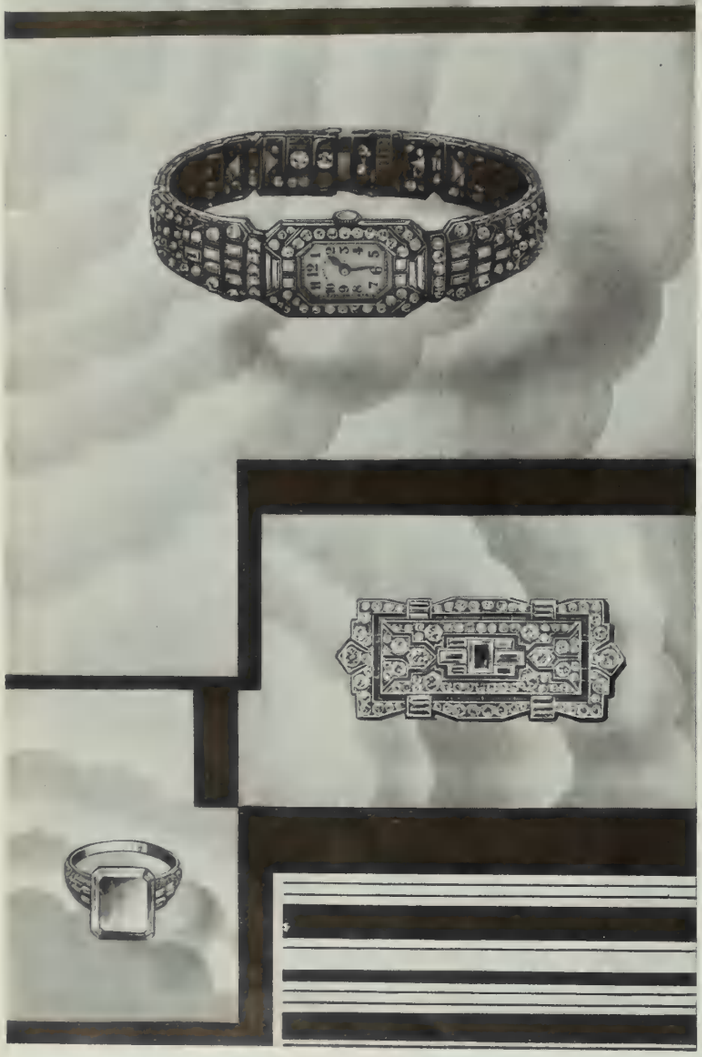

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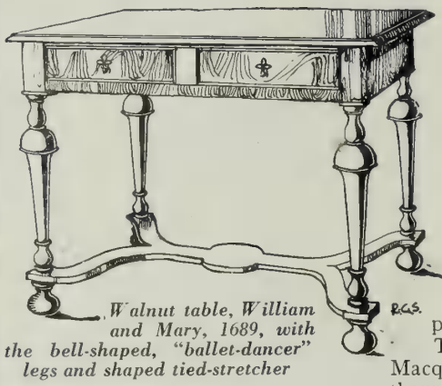
Antique English Walnut Furniture

(Continued from page 61)



Walnut table, William and Mary, 1689, with the bell-shaped, "ballet-dancer" legs and shaped tied-stretcher

bery when, in 1692, the French princesses ceased to attend the Queen of England because they were offered only stools to sit upon. Those undignified squabbles over the question of who should occupy the high-backed chair were incessant in the previous centuries; particularly among ladies. The high-backed chair was the seat of honour.

Burnet has an appreciative word for his Queen Mary:

" . . . She wrought with her own hands and sometimes with so constant a diligence, as if it had been to earn her bread by it. It was a new thing, and looked like a sight, to see a Queen work so many hours a day."

The Queen set quite a fashion for needlework, but little of the careful work of her poor little needle survives on the chairs of Hampton Court. The centuries respect neitherQueensnor Queens' needles. The craze for Chinese porcelain was also set agog in England by Mary. Says Macaulay: "Mary... amused herself by forming at Hampton a vast collection of hideous vases images, and vases, upon which houses, trees, bridges and mandarins were depicted in outrageous defiance of all the laws of perspective.

Antique tall clock in walnut

"The frivolous fashion . . . thus set by the amiable Queen spread fast and wide. Even statesmen and generals were not ashamed to be renowned as judges of teapots and dragons, and satirists long continued to repeat that a fine lady valued her mottled green pottery quite as much as she valued her monkey, and much more than she valued her husband."

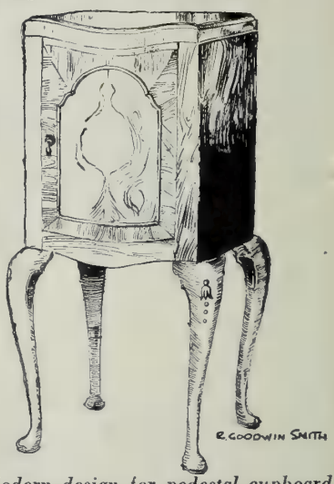
Macaulay is, of course, quite wrong. The old Chinese porcelain is glorious stuff. Since no man is greater than his century, Macaulay must needs follow the custom of his own century of disparaging the century previous. Just as we gibe at Victorian ideals, so he sneered at Mary's china.

An outstanding feature of the William and Mary period was the "Ballet Dancer" leg, popularly so known because the inverted-cup shape of its turning rather suggests a dancer spinning on her toes. With these charming legs, or sometimes with a twist leg, went the flat X-shaped tied-stretchers, the flat space in the middle probably being intended to hold a bowl.

The double chest of drawers, aptly called "Tallboys", now appears. We are, indeed, now approaching the everyday furniture that we know: washstands, card-tables, and the wardrobe show themselves increasingly as time wears on.

The lacquer craze, of the previous reigns, in no way abated. This, by the way, according to Macquoid, originated in Suffolk: although the original inspiration was "Indian", a label that our ancestors applied to anything that came from the East.

Young ladies were taught "Japanning" in every up-to-date school. Listen to a Squire of 1683, in a letter to his little daughter Molly: "I find you have a desire to learn to Jappan . . . and I approve of it, and so I shall of anything that is Good and Virtuous . . . and I will willingly be at the Charge so farr as I am able, for I admire all accomplishments that will render you considerable and Lovely in the sight of God and Man."



Modern design for pedestal cupboard in figured burr walnut

ANNE

Anne of Denmark, second daughter of James II., and last of the Stuarts, was quaintly unlike any Stuart; a plump, mild, amiable, undistinguished lady, who had little influence on the furniture that connoisseurs have for convenience labelled "Queen Anne"—meaning, of course, the styles of furniture which were fashionable during the period of Queen Anne's reign.

Simple form of walnut chair with cabriole leg and claw and ball foot

A writer has described the Queen Anne style as "nothing better than an imitation of the bastard classic of

(Continued on page 106)

A wide range of gift selections in metal, marble and glass is offered at our conveniently located showrooms.

STERLING BRONZE COMPANY, INC.

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One of a set of four small genuine antique William and Mary oak armchairs with very fine stretchers. Covering is 18th Century yellow silk damask trimmed with fringe. There is variation in one stretcher although all four chairs are from the original owner

OBJETS D'ART

ANTIQUE FURNITURE

INTERIOR DECORATIONS

ELSIE *DE* WOLFE

677 FIFTH AVENUE

NEW YORK CITY

Antique English Furniture

(Continued from page 104)

Queen Anne sofa of walnut, covered with antique needlework in rich colors. Courtesy Dawson

Louis XIV." Experienced collectors will deride this sweeping inaccuracy. For every English style is an imitation, a "bastard", if you will, of some previous or foreign style: a refinement of some Continental fashion. New styles do not spring, haphazard, out of the Nowhere.

Design for a modern wardrobe in figured burr walnut

"Queen Anne" is a style of purity and charm, as genuinely English as a style can be, and of a sober restraint which puts the late Stuart scrolls and curves to shame.

Queen Anne! Imagine those drinking, gambling, dice-throwing, card-playing, duelling days of chocolate-shops and coffee-shops, and the quaintly jogging sedan chair. Days of Wren and Gibbon and the new St. Paul's, of Marlborough's wars, and the South Sea Bubble: of Addison, Pope, and Defoe . . . And through the long nights the old watchmen, armed with rattles, patrolled the dangerous streets, by light of oil torches.

This advertisement in the "Postmas", 1704, illustrates the continuing richness of beds in Queen Anne's day:—

"A Rich Bed . . . 14 feet high in which no less than Two Thousand ounces of gold and silver wrought in it containing four curtains embroidered on both sides alike on a white silk Tab. Three Vallains with tassels . . . cost £3,000. . . .

Such beds were sumptuous because the lords and princes of the earth customarily gave audience in bed; the Queen herself would receive the Court while in her bed.

VENEERING

Do not suppose, as I have known so many amateurs to do that walnut furniture must necessarily be of solid walnut throughout.

Elizabethan and Stuart furniture was, indeed, mainly of solid oak, but this walnut period marks the introduction of "veneer". Budding enthusiasts have been known to wax indignant

(Continued on page 108)

Wing chair upholstered in tapestry. Courtesy Arthur S. Vernay, Inc.

DECORATIVE FABRICS OF DISTINCTION

The true worth of any collection of fabrics from the standpoint of the decorator is not how well the important textiles are reproduced, but how important are all the items which compose the collection. ✓ To interpret the daily requirements of the decorator, not only for the occasions when an exquisite brocade or magnificent damask is necessary, but to present an entire line where even the simplest items will reflect an artistic integrity, is ever the ambition of those who plan this collection. ✓ As an evidence of the truth of this statement, there has been chosen for illustration this month a simple toile, No. 23839. After seeing it, we are confident decorators will appreciate the authenticity of the cartoon and the exceptionally fine execution.

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A MASTERPIECE

DIMENSIONS
9' 4" high
4' 6" wide
33" deep

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ON EXHIBIT for ten years, and at present, in the Museum of Arts, Los Angeles, California. The only piece of its kind. For the first time offered for sale.

A marvelously beautiful design of the finest craftsmanship, showing rare skill and representing many years of close work, application and endless patience.

The subjects of the Base represent Painting, Architecture and Sculpture. On the dropleaf of the desk Music is depicted.

The cabinet of three panels represent Commerce. Astronomy and Science. Behind the center panel is another Cabinet, representing Medicine, which disappears by the touch of a spring and a set of secret drawers is shown.

Detailed description will be gladly supplied anyone interested.

Dealers Invited

P. H. KROGER
792 Kensington Road
Los Angeles, California

Antique English Walnut Furniture

(Continued from page 106)

over their recently acquired walnut bureau. "Look," they will wail; "we have been hoaxed. This thing is made of oak and deal, with the merest, thinnest covering of walnut glued thereon."

It takes a surprising time to explain to them that this is as it should be; that this surface "veneer" of walnut was glued on a deal carcase, not to deceive, but because in using these thin overlays a greater choice of beautifully-grained wood was possible; moreover, that exquisite patterns could thus be made by arranging and "cross banding" the grains in ingenious shapes and designs.

Good-quality drawers were lined with oak—not deal—and the drawer sides carefully rounded off. Remember, also, that the contractions of the carcase wood often caused subtle shrinkages and cracks in the veneer, which are exceedingly difficult for the faker to imitate.

The figure of the veneer could be varied in cutting from the tree. If cut lengthways from the trunk, it would show grain running smoothly as a stream; if cut across the root, the grain would be finely mottled "burr walnut". Sometimes they cut obliquely, and produced, from walnut and laburnum, that oval "oyster-shell" veneer.

The old craftsmen would edge their veneered panels with cross-banded veneer; their mouldings were often thin, cross-cut strips of walnut, and they would inlay holly or boxwood into the surface veneer.

This inlay of veneers, or marquetry, was a Dutch craft brought into England. First it took the form of vases, flowers and birds, then, in William's time, appeared the magically flowing, floral lines and arabesques of what we call "seaweed" marquetry, from its obvious resemblance.

PATINA

Patina is that mellow gloss, the magical, almost indefinable quality which centuries of exposure to air, light, rubbing, and handling impart to a piece of old furniture.

Sunlight bleaches walnut very subtly, especially the surface varnish or stain. A walnut table which I have seen shows one leg surprisingly light, where it has caught the sun through standing at the same window year after year.

Now you can use this quality in walnut when in doubt over a piece. Remove a handle from it, if you get the chance—the unexposed wood behind it should be dark, unbleached, in a genuine example—provided, of course, that the handle itself is contemporary, and not one affixed by some later generation.

Notice that Queen Anne feature: the Cabriole leg. The fashion came from the East, via Holland. Why the French "cabriole", literally a "goat-leap" should be applied to the leg is not very apparent, although by straining a fanciful imagination rather hard one might detect, in some cases, a faint resemblance to an animal's leg.

There is no more exquisite line in all furniture than that of a fine cabriole leg—that subtle, slender curve.

To a gifted craftsman, line can be as expressive, as delicately emotional as a violin string. You can suggest, you can portray wonders with mere curve and line. Think, for instance, of the mysterious and subtle poetry of line to be seen in the wreathing spirals of smoke from your cigarette.

Well, here, in the cabriole leg, was a genuinely beautiful discovery of line, and the Queen-Anne-ites explored it thoroughly.

Later, the cabriole leg was to be freed from the stretcher, which rather marred the curve; it grew bolder, heavier, and showed the claw-and-ball foot—another Eastern inspiration, which represented the three-toed claw of the Chinese dragon, clutching the Buddhistic pearl.

The Orange-Stuart chairs had been much more comfortably shaped to the human form than the Earlier Stuart examples. Queen Anne chairs were still more accommodating. The top corners of the pliable walnut were rounded off for one's shoulders, and to fit the nape of your neck; incidentally, the resulting design was a very taking one.

The seat of the chair was broad—perhaps because the chair-design came from Holland, and Dutchmen are a broad-beamed race.

The cabriole leg, without stretchers, did not come in until about 1710. This should be a guide to you in fixing dates. On such chairs sat the dull, plain, periwigged Queen Anne-ites; and on the love-seat—adequately described as "Too big for one, and not big enough for Two". These settees gave the women ample room to show off their brocaded and preposterously hooped dresses. Quoth the "Spectator" of 1709:

"The petticoats, which began to heave and swell before you left us, are now blown up into a most enormous concave, and rise every day more and more."

The "Windsor" chair develops into an extremely beautiful piece of furniture in this age. Here is an illustration of a lovely old example, a little later in the 18th century. The cabriole leg is here nearly perfect in line.

This chair may well be quoted as proof that the romance of furniture and collecting is hardly yet dead. Among letters received after a recent broadcast lecture of mine was a photograph of this chair, from a Worcester listener; the chair had been in the family for untold years, and he wished for my opinion as to its worth.

Now, judging a piece from a mere photograph is an uncertain game; touch, colour, and a thousand subtle points are lost. One could, however, see plainly what it was, and I at once replied that here was a unique specimen of a Windsor chair; and, in advising him, told him on no account to close with any offer from any but a fair dealer. Later I received a reply. The dealer he found more than corroborated my remarks and, taking it to his Piccadilly auction rooms, realised 82 pounds, a pretty sum for an old, forgotten family seat.

So, look shrewdly at your ancient heirlooms—and at other people's. They may prove little goldmines. Let no one refrain from collecting merely becasue he is not rich. That is the very reason one should be a collector.

EDITOR'S NOTE: *This is the second of a comprehensive series of six articles by R. Goodwin-Smith on various kinds of furniture. In the January issue Chippendale Furniture will be taken up in a manner similar to this discussion of English Walnut. Other articles in the series are: Jacobean Furniture; Mahogany Furniture: Sheraton, Adam and Hepplewhite.*

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LANS
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554 MADISON AVE AT 55th ST · NEW YORK

What is Sound Architectural Design?

(Continued from page 65)

the Titan wrought such an inspired harmony of domical and cylindrical forms that they do not appear to be solid, or solidly supported, but instead they seem to float poised in the heavens, like wraiths or spirit-forms. Whereas, on the other hand, most of the many other great domes, the work of lesser men, look slightly fat and heavy.

It may seem a big step down from the Dome of St. Peter's to the American country house, but on the contrary one may point to the fact that it was house architecture in its original form, the cottage or hut, that was the beginning of all architecture. The race of human builders all over the world were schooled in the uncompromising geometry of the primitive domicile, whether it was the cube of the flat roofed tropical hut or the cone of the Indian wigwam. From this humble domestic beginning builders progressed with infinite patience to the sublime geometry of the pyramids, thence to the temples at Luxor, the Assyrian palaces, the Parthenon, Sancta Sophia, to the Taj Mahal and St. Peter's and to the Cathedral of Rheims. The last is the very apogee of geometrical inspiration, so complex, so subtle, so mysterious that scarcely any man today is geometer enough to understand it. This, in a few words, is the history of architecture, from the dawn of civilization up to the present day. As Mr. Aldrich so truly said: "Architecture is a mysterious art." Yet, it also is an exact one.

I have taken the reader on this little excursion into theory in the endeavor to escape from the limitations of perfunctory ideas, such as are often fixed by the too familiar words "individuality", "charm", "proportion", "taste", etc., hoping if possible, to get behind the screen that hides the truth from us when we seek to look beyond the surface of architecture. Art has many sides, and it is easy to overlook the biggest side of all. I felt obliged to set it forth myself, because architects are not accustomed to deal with clients in such terms. An architect could hardly take the risk of upsetting or confusing with generalizations an individual who is occupied with a very definite, complicated problem. Not only that, but it is also true that an architect's knowledge of the deeper principles of his art is apt to be instinctive rather than didactical; he explains that architecture is an art of three dimensions, he speaks of "mass", and he stops there.

Mr Bullard is a true artist in this respect. He has a more lively interest in a specific problem than he has in reasoning therefrom. Nevertheless his ideas are clear enough, and they are given point by his wide experience in architecture. He has designed many houses of all sizes since the war and, in addition to his country house architecture, he is also known for his unusually successful designs of country clubs. Also, since a number of Mr. Bullard's houses are of the small type, he is familiar with the problems of the average client. This was one of the points I had in mind to ask him about when I visited his office high up on the roof of a sky-scraper in up-town New York. There Mr. Bullard and his organization work in homelike surroundings, seemingly as remote and as quiet as if they were in a sparsely populated village.

After we had gotten down to the purpose of the interview, Mr. Bullard touched upon the practical problem of the architect in designing the average house, namely the job of satisfying people who, quite naturally, would like to have much more within the compass of a small house than it is possible to give them.

"An architect should strive to give the owner the maximum for the minimum, and his success is measured by his ability to accomplish this," he said.

"That is stating an important point very concisely," I remarked.

"I find that many clients consider design secondary to economy, but nevertheless the architect should strive for both," Mr. Bullard continued. "Of course, within limits, good design is economy because it adds value to a house. The function of the architect is to find the point between extravagance and cheapness which fits the particular case. It is human nature to want more than you can afford, and an architect must have the courage to tell an owner that certain things on which he and his wife have set their hearts cannot be provided for and still keep within the budget."

"You believe, then, in making a careful budget for the design of a house," I said.

"Yes, indeed," replied Mr. Bullard, "and in keeping it in mind, too. Now, it is difficult for the inexperienced owner to appreciate that in this age of specialties it costs almost three times as much to build a house as it did in 1913. But such is the case. It is not merely the actual increase in labor and materials that is expensive; we expect and demand more in a house than formerly. But aside from the things which are self-evident, and on the surface, there are a thousand other details which are built into the house and which are seen only by those who watch every step in the process of making the modern home. More is required today in the way of waterproofing, insulation, weather-stripping, and other refinements of construction than was the case twenty-five years ago. We also demand more of labor, and in turn labor demands more of us.

"And yet, despite all this complexity, we wonder why a simply planned house should cost so much. But could the wall coverings be peeled off and the network of plumbing and heating and electrical conduits be exposed, with all their countless joints and connections, we would appreciate the time and labor that is necessary to make it all fit together. But every one of these things has to be in order to make the house complete. Everything must be determined in advance while the plans are being drawn up, not only so that they may be provided for in the construction, but also in the original estimates, so as to avoid extras."

"Yes," I remarked, "with all the chances for mistakes in the human handling of this machinery, most of it specially designed for that one particular operation only and passing through so many hands, it is a marvel that anything works."

"Well, those are some of the limitations we must work under," said Mr. Bullard. "But, after all, limitations

(Continued on page 112)

A Georgian Dining Room Group by the Robert W. Irwin Company

This Royal dining room group is but one of scores of beautiful ensembles for the dining room, bedroom and living room, appealing primarily to persons of cultivated tastes and lovers of beautiful furnishings, scaling downward from the finest exclusive productions to many of remarkable value and moderate price.

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What is Sound Architectural Design?

(Continued from page 110)

have their uses. Think what a house would be without *any* limitations! A site without character, an owner without personality or without a limit to his pocketbook!

"It is all these factors which play an important part in the architect's mind when he begins to plan a house. The success and individuality of the result depend largely upon the material at hand when he begins. So the sooner we fix upon the limitations of the case the better. The choice of site is basic. Certain sites call for certain types of houses, and for that reason an owner will often do well to consult his architect before buying his land. Besides, there are certain practical points in a site, such as the character of soil, drainage, water supply, any of which can easily be overlooked by an enthusiastic purchaser. In a country house, conditions such as the approach, the grades, the trees and the exposures, all influence the plan and arrangements of the rooms. That is why it is so necessary for an architect to study the site before making even a mental impression of the house itself, yet I have known clients to come to me and ask me to make sketches for a house on a plot of a given size which I had never even seen. It was asking me to design before I had any idea of what several of the important limitations were.

"All owners who are about to build have acquired certain ideas as to design and arrangement and it is the job of the architect to assist and to advise the owner how to incorporate these into a working scheme. For the architect, it is the most difficult and yet it is the most interesting part of the proceedings to coördinate these ideas, and to know what he should accept or reject and to justify to the owner his reasons for so doing. The individuality of the architect may assert itself in the design even if the suggestions of the owner are very definite. This is apparent in the work of many architects whose work is recognized as characteristic of them.

"Few clients realize what an important part they play in the development of the design. The house can have as much individuality as the owner is willing to give to it. By that I mean, not so much the actual style of the house, as the spirit of the home it represents. The home is the expression of the life and the habits, even the thoughts, of its occupants.

"I don't care how difficult the demands of clients may be, if they have the true feeling and a real interest in creating their home, it will be apparent in the completed house. No matter how much care and thought the architect has put into his part of the work it will not be sufficient for the ultimate results which will be measured by the sympathy and enjoyment which the owner himself also contributes. This is apparent even in such little things as the fortunate combination of a chair and table or the arrangement of a vase of flowers.

"Just as we picture and judge the generations of the past by the houses they built, just so, I believe, will we be judged and be open to criticism in the future for what we are doing today.

"Every house can be a thing of beauty. Beauty is no more expensive than ugliness. Honest expression, right proportion, simplicity of design are fundamentals that accounted for the charm of our early American homes and these principles can be applied to houses adapted to modern life, without being merely stunty expressions of passing fads."

Evidently Mr. Bullard's strong practical bent does not blind him to the shortcomings of our era. But there is no paradox in this. His is manifestly the viewpoint of the artist: sensitive to the spirit of the times and anxious to interpret it, but not too literally. He looks to the ideal and, in so doing, he rejects certain unfortunate manifestations of modern life as being of no value.

I asked Mr. Bullard for his views on style, since, as his work reveals, he has an exceptional mastery of architectural proportion. Here, too, he reflected a somewhat conservative attitude, notwithstanding the fact that his work is strongly individual.

"I am interested in all kinds of country houses, but my work has been mainly of American and English precedent. I do 'traditional' work. I suppose, however, that it is better to be not *too* restricted. For instance, a client often asks for apparently contradictory things, such as casement sash with Georgian design, or French doors in an Early American house. But often such a combination can be made to look very well indeed, even though it may be contrary to precedent. Once I designed a little farm cottage on Long Island with wooden casement sash, and the builder by mistake put in lead ones instead. The effect was good and we let it stand."

At one end of the reception room in Mr. Bullard's office, on a table, stood a most excellent scale model of a country house including an acre or two of grounds, showing entrance court, terraces and the immediate gardens about the house. The model was constructed by using cardboard for buildings and the architectural features, and using tiny sticks and bits of sponge for trees and foliage. The architectural and other details were painstaking and accurate, and everything was colored to give the natural effect. I expressed my interest in it.

"Yes," said Mr. Bullard, "I am a great believer in scale models like that for a country house. A model is very helpful to the owner in giving him a clear idea of what the house will look like—in three dimensions and mass, and in its relation to the immediate surroundings of the site."

"Of course," he went on, "everyone does not care to go to the expense of such a model, especially if the house is of fairly simple lines. But when the plan is complex, and the site irregular in its contours, it is money well spent for an owner to be able to study these conditions in a model beforehand."

"In the case you mention, that of a complex design, a model offers to most owners probably the only sure means of grasping the design in all its relationships. They can see its fundamental geometry. Expressed in more ordinary terms, from a model a client can realize how the exterior of his house will look when seen from every different point of view on the grounds. A single perspective drawing cannot tell him that," I remarked. Now I went on to outline to Mr. Bullard my idea of the difficulty which so many laymen have in understanding architecture because they often

(Continued on page 124)

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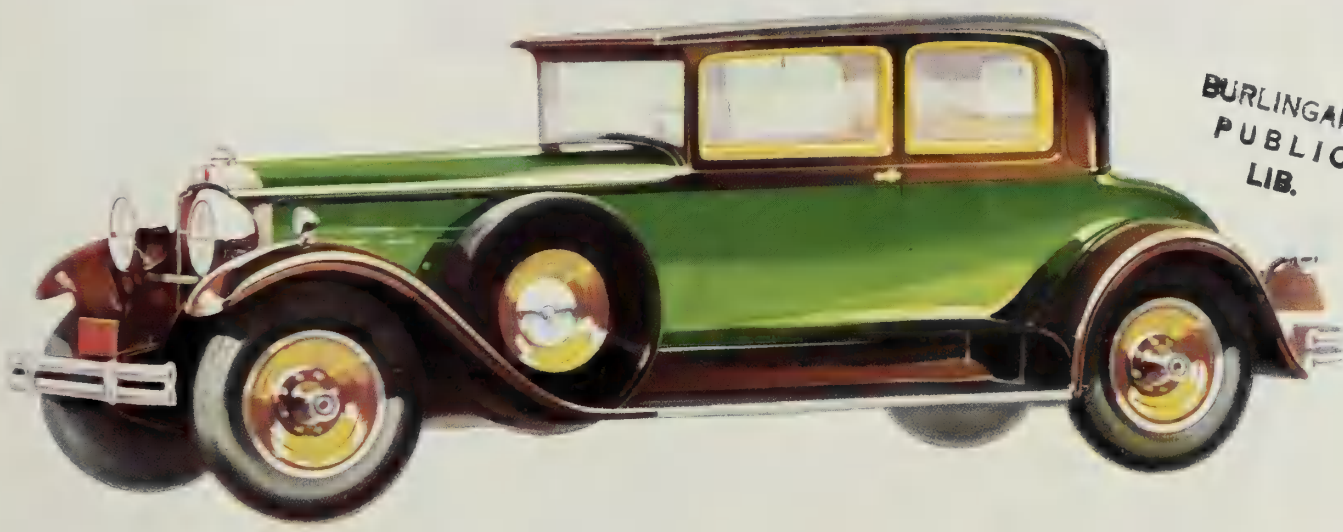

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An appreciation of such lovely furniture as this settee in the style of William Kent is but natural in people of cultivation and discernment, the people who frequent the Hampton Shops. They know the true charm of exquisite detail, like the beautiful carving on the arm of this notable piece, as illustrated in the small cartouche... Hampton Interiors are as beautiful and as correct as Hampton Furniture; they are such interiors as you would be proud to have in your own home.

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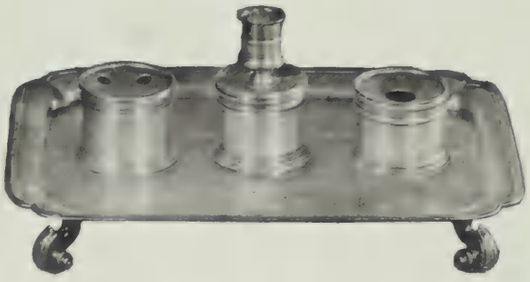
Silver kettle made by Robert Brown, in London, in the year 1742.



Silver inkwell made by Paul Lamerie in London, in the year 1723.

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The Distinctive Grace of Small Bronzes

(Continued from page 67)

A pair of modern figure book-ends showing the influence of the early classic style. Courtesy Pompeian Bronze Co.

dale can, the other in a different position, but "giving tongue" with similar abandon. Mrs. Parsons has always developed a decided individuality with her work, two other examples—"Duck Baby" and "Turtle Baby"—being outstanding among the many child figures by American sculptors. Possibly it is the subtle introduction of bird and animal life with these little people which makes for this charm or perhaps it is the perfect delineation of the baby features.

Among the sculptors responsible for the original models of the small animal bronzes it would be possible to enumerate many. Emil Fuchs is represented in the homes of many dog lovers by his "Great Dane" which rests in somnolent alertness on more than one hall table. Anna Hyatt Huntington's "Reaching Panther" on the other hand displays all the stealthy and lithe movement of this graceful cat while the powerful muscles and sleek coat are all expressed in the subtle tones of the bronze. This artist has also given us the magnificent statue of Joan of Arc, the original of which is on Riverside Drive at 94th Street, New York. The small copies of this bronze find a place naturally in a paneled library where the dark woodwork calls for armour and other relics of mediaeval times. The mailed figure of the Maid of Orleans is rendered by the sculptress with that force which has brought her work to the fore; that copies of the original statue have been placed in public places in Blois, France, and in Gloucester, Mass., is evidence enough of the recognition that this American bronze has received.

Figures of dancers and athletes have been employed with conspicuous success as ornaments in bronze. All the joy of life and the rhythmic movement of the dance are interpreted in the metal statuettes and groups, one which, incidentally, entitled "Joy of Life" by Fuchs, being the figure of a young girl dancing and displaying all that lovely grace which emanates from happiness of movement unconscious of a desire to please. A similar use of figure subjects achieves an unusual beauty by the placing of flowers between the hands of the man and woman who are portrayed on tiptoe and holding hands as their symmetrical bodies bend backward in a dance.

In their more fantastic conceptions the modern artists in bronze have developed the utmost beauty of curve inspired by the human form. One such example which has the delightful name of "Orchid Pearl" is a dainty little female figure with flowing draperies seated precariously on the edge of a tall column. She almost might seem to have settled there like a butterfly to gaze at the pearl she holds in her hand for the artist has endowed her with wings as beautiful as the butterfly itself. The piece is the acme of delicate craftsmanship, all the grace of a fairy marking the posture and the shaping of the tiny limbs and it is such small bronzes as this that retain their fascination by reason of that illusive sense of movement with which the real artist endows his work.

Another figure which is emblematic of the poetic symmetry of the dance is entitled "Pavlova". Here the artist has successfully conveyed that ethereal quality which many perfect dancers seem to possess. The dancer whom the artist has endowed with fairy-like wings, is depicted as dancing in the ether, the long draperies being subtly employed to support the bronze figure. But what is outstanding with the delightful work is the consummate skill displayed in rendering the beautiful form of the woman and the splendid grace of the arms and hands. The figure as a whole is a perfect portrayal of that harmony of movement which is the acme of beauty in life and a lasting inspiration to artists who seek to record poetry of form through the medium of their art.

Whether as statuettes or as decoration in relief, no subject offers quite all the same scope to the sculptor as the human figure. A chubby child, the sinuating form of a woman or the more pronounced muscular development of an athlete; each of these affords the artist an opportunity to portray those beautiful curvations which are even more alluring when interpreted in bronze because this metal emphasizes the contours by reason of the varying lights and shade. This explains why one of these ornaments placed on a newel post or on a pedestal in the corner of a room affords that dignity which is so much a sister to loveliness. One setting in which such a bronze may be used to advantage is on an old wooden chest above which a colorful tapestry hangs. In this way the lights of the metal figure blend with the browns of the wood yet the contours of its splendid curves are distinctly outlined against the contrasting colors of the fabric.

This suggestion is prompted by a similar setting I saw recently in a hall. On the wall was a small tapestry immediately above an old Italian wal-

(Continued on page 116)

THE dressing room illustrated is carpeted in pale gold and the windows are hung with iridescent taffeta curtains. Painted canvases decorate the wall panels, and the velvet brocades and coverings are coral colored.

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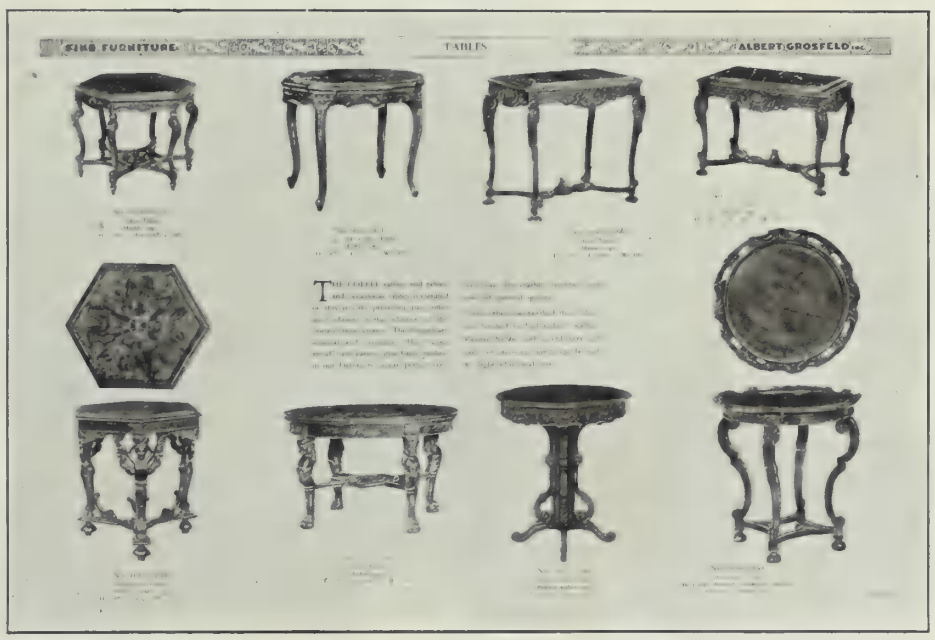

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An Enchanting California Garden

(Continued from page 60)

Rose Garden on Mrs. Gavit's California estate designed by Peter Ridel

Spanish jars, colored in blue, orange, red and yellow. Over the top of the first column climbs the Belle of Portugal rose, and one of the delights of the place in the sunshine, as in the moonlight, is the shadows cast on the walls by the trees and vines. The clump of bushes to the left are shiny coprosma.

The whole color of the patio is pale pink, and here the intimate outdoor life goes on, lounging, resting, talking, and even dining under the Venetian red umbrellas. For the comfort of the lovers of the patio are deep red chairs and fragrant plants in many colored jars. It is a delightful place for tea as well as for after dinner coffee.

Through the open gateway of the patio one has a view of the unusual "flying stairway," with many colored pots along the way, holding pink petunias and begonias, and that fascinating old-fashioned flower that blooms only for an hour at twilight, the four o'clock.

Although Paul Theime was the original landscape architect of this enchanted garden, it has been somewhat changed since 1920 by Peter Ridel, who planned and planted the famous rose garden. And, of course, the great beauty of the whole estate is a tribute to Mrs. Gavit, whose life is largely spent thinking and planning new horticultural wonders. The house was originated by Reginald Johnson and was Italian in design and structure. Later on a large addition was made by George Washington Smith. This was more Spanish in feeling but there is no lack of harmony on this account in the house as a whole, for all styles of country house architecture in Southern Europe—Spain, Italy and even the South of France—have characteristics that fundamentally relate them very closely. And certainly Mr. Smith's work in adding to the old Italian villa was done with sympathy and understanding, adding fresh beauty to the great charm of the original structure.

One should not close this article as a description of "Cuesta Linda" without mentioning the little bath house which, of course, is near the swimming pool. It is of pink stucco with an old tile roof, and is almost hidden by the drooping branches of the eucalyptus trees which overhang it.

The Distinctive Grace of Small Bronzes

(Continued from page 114)

An amusing and beautifully modeled bronze group entitled "Penguins" by Albert Laessle. Courtesy Feragil Galleries

nut cassone or dower chest with a decorative front panel and raised on carved lion feet. On the top of the chest was the beautiful bronze by Miss Harriet Frishmuth which she has entitled "Dancing Group". It is the figures of a man and a woman each delicately poised as they dance with all the abandon which the sculptress intends to convey. But what is perhaps more striking is the beauty of the figures against the rich tapestry.

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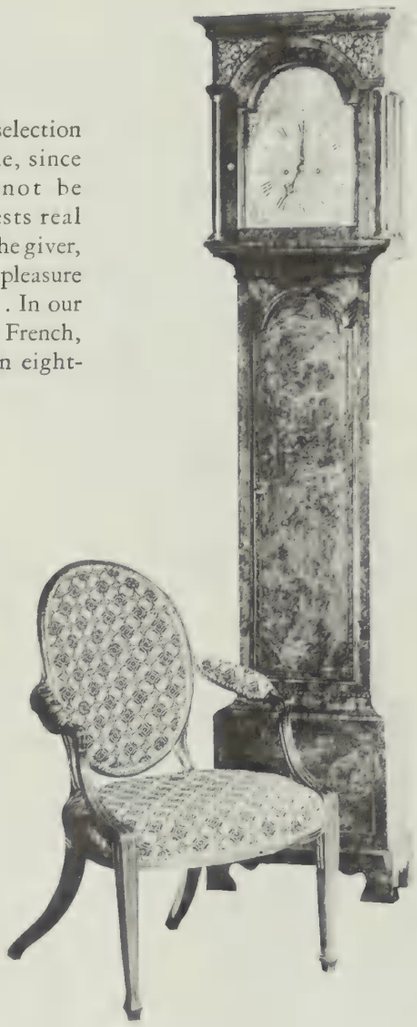

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American Settees and Love Seats

(Continued from page 70)

Their remarkable adaptability is evident from the fact that such settees are suitable either in a living room, a drawing room, a boudoir or in a hall and for that matter in a library also.

When we seek what may be called "fireside furniture" we prefer similar settees which have upholstered backs as well as seats. In other words the fireplace calls for "cosey" settees. These, in a way, retain something of the ancient settle and combine with it the grace of the courting chair. In other words the backs have the outline of the contemporary chairs but are somewhat higher, the purpose being to shelter those seated near the fire from the wintry blasts which found their way under the doors. One noteworthy feature of the early settees was the fact that they had an upholstered scroll at one end with a plain wooden arm of the old settle at the other. For this reason they display a remarkable likeness to the Empire sofa of a hundred years later.

To some extent the open arm remained as a relic of the settle and is found with settees which have finely upholstered backs and seats as late as the second half of the 18th Century. This is another characteristic present, equally, with the work of English and American settees. The most popular form, however, judging from the number of examples which have survived, was that with the gracefully shaped back and the scroll ends. These are generally spoken of as Chippendale because they more often follow the "humped" or "camel back" shape found with the simpler chair backs of his time. Also they frequently have as many as eight square legs, the front ones molded and the understretchers so typical of this Englishman's more robust designs. On the other hand, there are upholstered settees of the shorter "love seat" type which have only four legs, those in front being cabriole with claw-and-ball feet.

Scroll arm seat covered in needlework with center back panel copied from the English early Eighteenth Century style. Courtesy Hayden Co.

Throughout the many 18th Century chair back and upholstered settees there are obvious changes from the original designs of the master men. These variations would result from the demands and requirements of the cabinet-maker's customers, or the application of some local tradition in the carved ornamentation or, sometimes from a craftsman in an outlying district working from rough sketches or from memory. But never are these variations asymmetrical or out of character even when, as often occurred, the styles of two designers were combined. Exemplifying these differences we may quote some of the early American settees inspired by the English early 18th Century and Chippendale designs.

Love seat with high back and loose cushion on six legs with understretchers of the type found with some Hepplewhite designs. Courtesy Cooper-Williams, Inc.

There is one in Independence Hall, Philadelphia, which, basically, carries out the original outlines of the English pieces. The back legs take the curious splayed shape typical of many Queen Anne chairs, the front legs, of which there are three, being cabriole with carved knees and ears and lion paw feet; but the back while being of the camel form has a much higher "hump" and the end scroll arms are at a markedly greater angle than is generally found with this type of settee. Another was a Philadelphia piece formerly belonging to the late Howard Reifsnyder. With this the simple molded legs and plain understretchers were used as well as the rather high "camel back" but the scroll arms were set almost vertically; the same applies to a scroll arm settee of the Chippendale type in the Metropolitan Museum which in place of the fixed upholstered seat has a long loose cushion, the front legs being carved with the Chinese trellis work.

The short upholstered seats seem to have been gradually superseded by the longer type more often referred to as sofas; but the two or more chair back seats remained popular. An unusual form of the later chair back settee follows the Sheraton designs and results in a comfortable long fireside seat. It was doubtless an innovation by a local craftsman and in all probability was of American origin. The back is fairly high and the seat deep, each end enclosed by a high upholstered arm. The frame is divided into three generous seats and is supported on eight legs. The few examples we have seen were covered in leather and one of them seemed especially at home in a well furnished office.

(Continued on page 125)

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Broadway to Date

(Continued from page 71)

Richard, a German prisoner, has a wife, Anna, in Berlin. He has talked so intimately about Anna for three years to Karl, a fellow prisoner, romantic and sex-starved, that when Karl escapes he goes back to Berlin and impersonates Richard. Anna is at first dubious, then accepts Karl when he fires her with his love. When she is with child, Richard comes back. They both get out, leaving Richard in a state of collapse on the fall of the curtain. The play does not seem implausible, and its fascination lies in the Anna-obsession of Karl and the transference of Anna's love from the first husband to the second. Miss Brady mirrors the conflict and final surrender about as well as it could be done, although there are some subtleties that escape this primarily emotional actress. It is a play quite worth seeing.

"MLLE. BOURRAT."

The second production of the Civic Repertory, "Mlle. Bourrat," by Claude Anet, is a good follow to their incomparable production of "The Sea Gull". Here again in this French domestic drama of the latter part of the last century Miss Le Gallienne's growing directoral mastery is seen to advantage.

Anet's play is in four acts and is the simplest of old fashioned plays conceivable. The stiff-necked provincial Bourrats' daughter is with child by the gardener. The play tells how the mother contrived to hide the fact from the neighbors, the birth and death of the child, and the final happy marriage of the girl. But the play as conceived and written by Anet and produced by the Civic is a masterpiece of social satire and subtle character study that might have come straight out of Balzac.

Madame Bourrat, cold, conservative, concerned only with money matters and family pride, was played by Alma Kruger so perfectly that I for one lost my critic's poise and wanted to hiss and hoot this demon-woman. Josephine Hutchinson played the baby-laden girl with a realistic pathos, childish naïveté and psychological depth that added to her natural beauty and compelling mannerisms. Paul Leyssac, the loving but house-and-wife cowed Bourrat, did very well, and Leona Roberts as a limping, gossipy relative furnished the comic relief by sketching a vivid character. Harold Moultan as a music-teacher who finally marries Mlle. Bourrat was out of Daumier. When you begin to gag on these modern sex-rubbish productions and murder plays go down to the Civic Repertory and see the drama conceived and executed as a serious thing; and do not miss "The Sea Gull" and "Mlle. Bourrat."

"MANY WATERS."

This play, by Monckton Hoffe, is one of the few genuine reliefs of the season. No stupid wisecracks in place of dialogue; no sex meouwings; no murder mystery; no bawdy flappers. In fact, "Many Waters" is just everyday life as you and I live it raised to a rare level of beauty by the craftsmanship of Mr. Hoffe, the convincing simplicity of the story (a satiric drama) and the good acting of the company. The texture is romantic realism: the theme is: there are no dull lives; there are only dull observers.

Elderly middle-class Mr. and Mrs. Barcaldine are in a theatrical producer's office negotiating for a summer house. A wisecracking playwright affirms that all audiences are made up of Barcaldines, stupid, unromantic people to whom nothing has happened. The curtain lowers, and we see in a number of scenes the romance and tragedy in the lives of these two quiet monosyllabic persons, whose love has gone through many waters. But, like all of us, the world knows nothing of the matter, and judges them by their masks.

The Barcaldines met in a very romantic manner; their daughter died giving birth to a child, the father of whom was a married man living on the floor below—after which came the court of bankruptcy. Ernest Truex and Marda Vanne are superb as the Barcaldines, living portraits of our daily lives which we cover up and which no playwright can ever guess the existence of—except Mr. Hoffe, it seems. Mr. Truex's characterization of a man—an architect—without imagination, easy-going, the plaything of Life, is especially a fine bit of work. There is a satirically conceived marriage scene in a London fog and a court scene that are as delicately done as anything I've ever seen of Barrie's. Here is sentiment without sentimentality; reality without photography, and drama without raising the voice. Mr. and Mrs. Barcaldine ought to be memorable creations: they are just you and me *sans* pose, *sans* mask, *sans* fake.

"JENNY."

This play "Jenny," by Margaret Barnes and Edward Sheldon, might just as well be entitled "Why Johnny Left Home," or, maybe, "Jonny Spielt Auf." Johnny Weatherby, a rich and elderly corporation lawyer, good-natured and unbelievably stupid in matters amorous, lives in Greenwich, Conn., with a wife and three children. The wife is run-around with phony arty artists, the boy is a heavy-drinking sport who thinks he is studying something at Yale, one of the girls is, although married, potential mistress to nearly all of male Connecticut, and the little flapper, 16 years of age, is a gin-souse, Harlem-haunting blond.

Miss Cowl must have been laughing up her sleeve at her part in "Jenny," a caricature of Ibsen's Hilda Wangel. Guy Standing was the seduced papa. He was debonair and slick, as usual.

"ROPE'S END."

Patrick Hamilton wrote "Rope's End" based on De Quincey's "Murder Considered as a Fine Art" and the Leopold and Loeb case. It parallels closely also the "Crime and Punishment" of Dostoievsky, in which Raskolnikoff believed his intellectual aestheticism could triumph over his emotional life. Mr. Hamilton has written one of the most powerful psychological studies that have ever appeared on the American stage. It is simple, inexorable and has no time lapses through three acts.

Two Oxford students, conceiving murder done aesthetically, do away with a fellow Oxfordian, put him in a chest in their apartment and invite some people—among whom is the victim's father—to have a midnight repast on the chest.

Ernest Milton as the poet is unforgettable. The acting of both Sebastian Shaw and Ivan Brandt the murder-

(Continued on page 122)

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Broadway to Date

(Continued from page 120)

ers is profoundly revelatory of the final triumph of the social instinct over the intellectual superman. The play is a perfect study. It has also a fine literary quality, is technically perfect—and, in a word, is a vital drama, breathless, thrilling and thought-compelling, with three actors that know their art to the finest nuance.

"THE CRIMINAL CODE."

Untrumpeted, a play by Martin Flavin came quietly into New York and made a profound impression on all who have seen it. The scenes are all laid in a prison and it concerns the gradual breaking down of the morale of a young man who has been sentenced for ten years for a self-defence murder, who is put in the dungeon because he would not squeal on a comrade and who finally murders a prison official as his parole lies on the warden's table upstairs.

But the background of fatality in which this drama of legal and prison life is bathed is what lifts it in ideational value above all current murder plays. No one is guilty. The State is right. The boy who is now doomed to be hanged is right. The villain of the play is the villain of the universe, Circumstance. The criminal code versus the criminal's code: neither could be different than they are. Here is a play that comes very near but not quite up to John Galsworthy's "Justice."

Arthur Byron as the District Attorney who sent the boy up (strictly according to the code but against his conscience) was always convincing and human. Russell Hardie as the victim of circumstance was a moving, tragic figure, an individual and a symbol. Ethel Griffies, as the warden's daughter, smitten with the prisoner, created a deep impression by her quiet emotional power. An excellent play, marred only by one single piece of sentimental claptrap just at the end.

"THE BONDS OF INTEREST."

Walter Hampden has a large and devout following, and, in the main, he has served them well. He has intelligence, sincerity and charm, which are a great asset against his failings, the chief being absence of flexibility. I am always entertained in whatever he presents, mainly, I think, because he is somewhat old-fashioned: and to be old-fashioned these days is to be original, if not unique.

The play with which he opened his present season, "The Bonds of Interest," by Jacinto Benevente, is a delightful bit of irony, delicate, witty, symbolical and in the manner of the old Italian farces, with a more philosophical touch than those loosely jointed entertainments had. There is something of "Faust" and something of "Volpone" in this story of Crispin, a Mephistophelian rogue who is the cash-down, worldly-wise side of his master Leander, a roving idealist. How these two swindle an innkeeper and palm themselves off as mighty personages on the upper crust of an Italian city of the seventeenth century and the final triumph of pure roguery and ideal love (all due to Crispin) are the substance of the evening's stuffing, and it is well worth the seeing if you are tired of the cut-and-dried Broadway fare.

Mr. Hampden's Crispin is amusing, subtle and not too insistent. Elinor Harriot was a somewhat up-to-date Columbine, Ingeborg Torrup a good Sylvia and Cecil Yapp as a doctor-judge satirized the ways of justice to our brain's content. Claude Bragdon's settings were simple and satisfying.

"A HUNDRED YEARS OLD."

The Quintero brothers are fine character etchers, delightful silver-beaters of dialogue and masters of light, humorous sentiment. Airy, oh, ever so airy—like bubbles! Their characters always dominate the story; they seem to evolve the story—always plotless—as they talk and act.

Their latest play, "A Hundred Years Old," is of the same delightful texture as "The Lady from Alfaqueque." Spain, of course, with all of its quaintness and exotic atmosphere. Papa Juan is a hundred years old and his posterity gather to celebrate. Well, Papa has all sorts of offshoots, and we participate in their little joys and sorrows, their oddities and extravagances. Otis Skinner rounds out a long career on the stage by doing, to my way of thinking, the best thing he has ever done. You must see him in this part—it really cannot be conveyed in words—his gay garrulities, his homely wisdom. Charles Dalton gives a splendid portrait of the proud peasant. Mary Arbenz as Currita was—well, just adorable. Do not miss seeing Papa Juan and his family of living oaks and willows. The production of Gilbert Miller was a perfect one.

"HER FRIEND THE KING."

William Faversham refuses to be converted to the age. He is Romance. He was Romance when I was a young man; he is still Romance when my hair is moulting. He is a vivid personality, always direct, explosive, clean-cut and dynamic. And few can better him in the art of declamation. But it is Romance, after all, that is his father and mother—and I salute him for refusing to fall into the mud-puddle of crookdom and these sex-sties that are called "the modern point of view" (as ancient as the first monkeys).

But the play, alas! that Mr. Faversham appears in this season, "Her Friend the King", is no great shakes. Mr. Faversham is an exiled monarch in Switzerland who has a daughter who falls in love with a Prince she has never seen—well, why, should I go on? You know it. But Mr. Faversham is worth seeing always—never mind the play. He is surrounded by a good company.

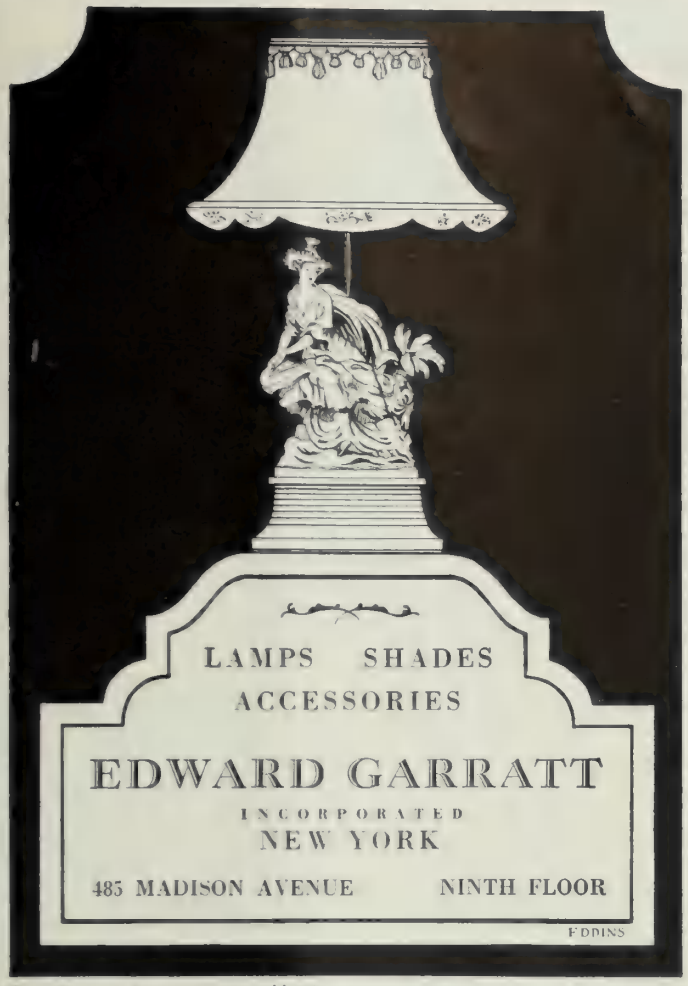
"SEE NAPLES AND DIE."

Here is the skeleton of a good international satire which does not come off because Mr. Elmer Rice, the author, has neglected to put psychological stuffing in it. It is all crust and no pie. It has atmosphere but no planet within.

We look out on Naples in a beautiful piece of scenecraft done by Robert Edmond Jones. Americans, Russians, Germans and Italians mix themselves in an intrigue which is grotesquely political and rough-house amorous.

What Mr. Rice aimed at was satire; that which results is a comic-strip in water-colors. Beatrice Herford as an uplifting American bore was the great laugh-maker of the show. She is an artist always. The voluptuous Claudette Colbert did not seem to enjoy her ceaseless slang. Pedro de Cordoba did a very good shot-to-pieces Russian Prince. As a musical

(Continued on page 124)



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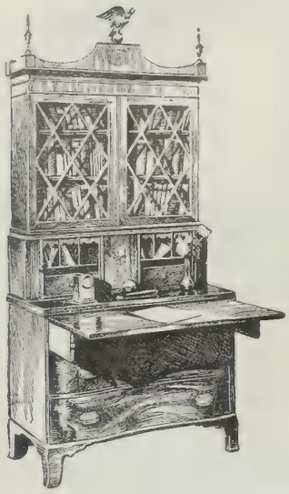

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What is Sound Architectural Design?

(Continued from page 112)

think of it as primarily an art of decorative effects instead of an art of solid geometry. I did so with a little diffidence since I feared that he might think it too theoretical, but I found him intensely interested.

"That is very true, and I don't think that I ever heard it put just that way. At first I did think that your explanation was a bit theoretical, but it does seem to state the case. It expresses a good deal of what the architect actually does in the process of design. The architect, in blocking out his plans, subconsciously feels the relationships of the massing and the proportions of his buildings. He knows that to lengthen a room in the plan may make a long project, too far from the main wall and so injure seriously the whole effect of the house. The client, on the other hand, thinks mainly in sizes of rooms, finds it difficult to see this relationship. A model makes this clear to the client."

"To picture architecture as mainly an art of solid geometry is the nearest way I can think of to make clear what it really is," I said.

"Yes," repeated Mr. Bullard, "I always found descriptive geometry extremely interesting and I believe it is essential in the training of an architect, and naturally the field that it covers is difficult for many laymen to understand."

"Descriptive geometry! Echo of an architect's school days! For the neophyte in architecture, descriptive geometry comes under the head of that unhappy group of exercises which are frankly labelled in grim warning: Mental Discipline. Of such are the mechanically taught Greek and Latin of the older 'classical' education, and such also are all forms of mathematics to those who 'are not mathematical.' In the young architect's training go the dreadful ogres of Shades and Shadows, Perspective (the least fearsome) and Stereotomy. This last covers pleasant little exercises such as laying out on a drawing a perfect representation of the individual stones in a graceful Gothic vault, so that a stone cutter can cut from the drawing a stone without a right angle on it and have it fit accurately in place. Descriptive geometry is no light course in 'Art Appreciation,' it is largely mass and proportion—along with those intersections. That is the basis of architecture."

EDITOR'S NOTE: *Progress in country house architecture in the last thirty years has been one of the extraordinary features of the marvelous aesthetic Renaissance in America, which has spread through all walks of American life and industry. Ralph Adams Cram says: "I have frequently had occasion to comment on the astounding development of American architecture during the past quarter-century, a progress that has put it far to the front of all competitors. It is indeed a phenomenal occurrence and one that hardly explains itself. . . . The only parallel I know is that incredible fifty years in the France of the Middle Ages during which Gothic was conceived, born and brought to maturity." Among the leading architects who will contribute to this series are: Grosvenor Atterbury, Geo. Washington Smith, Julius Gregory, Frank J. Forster, Mellor and Meigs, Edmund B. Gilchrist, Gordon B. Kaufman, Dwight James Baum, Reginald Johnson, William Dominick, Lewis Bowman, Addison Mizner. Others to follow.*

Speaking of Art

(Continued from page 130)

of Wyman Adams and Paul Troubetskoy.

One of the most interesting exhibitions by an American artist as yet shown is at the Montross galleries, the work of Stella Bloch. Here was a series of sketches in color, evidently made at the various negro dramatic shows that have appeared in New York from time to time. Jazz has never been caught so subtly and expressed so intelligently as in these drawings of singers and dancers. The essence of that curious quality of modern negro music is given in the movement of a foot or the gesture of a hand.

An announcement reached us some weeks ago that the American Art Association, Inc. and the Anderson Galleries, Inc. had been merged under the title of American Art Association, Anderson Galleries, Inc. The entire block extending from Fifty-seventh Street to Fifty-sixth has undergone extensive alteration and some of the finest exhibitions of the season of the industrial arts will be held there.

One of the first exhibitions shown at the Grand Central Galleries this fall was the mural decorations by Ernest Pixiotto. Illustrations of these will be shown in ARTS & DECORATION.

An exhibition at the Arden Galleries which, we are happy to say, will be open as the magazine goes to press will show the work of Albert Stewart, a young American sculptor who already has had the honor of showing several pieces at the Metropolitan Museum of Art. Mr. Stewart is a pupil of Paul Manship. His "Silver King" a marble polar bear, won for him the Speyer Memorial Prize at the National Academy. Mr. Stewart has created some very interesting garden sculpture and has a peculiar sense of what is especially fitting for outdoor presentation. His work is exceedingly simple in form and interesting in essential mass.

Broadway to Date

(Continued from page 122)

comedy it would be certain to make a smashing hit.

"THE CHANNEL ROAD."

Guy de Maupassant is Guy de Maupassant and Woollcott and Kaufman are just Woollcott and Kaufman. They have taken the great Frenchman's famous satire of the harlot who during the Franco-Prussian war was the only real patriot in a mixed company of French travellers going through the Prussian lines ("Boule-de-Suif"), she refusing to sleep with a Prussian lieutenant. She consents, however, at the tearful request of her respectable fellow-travellers who want to go on.

This has been stretched out with some degree of success into three acts The original has been altered and added to, and the drastically biting satire of the whole story is muffed. But is well worth seeing as a quiet, if somewhat stilted, entertainment. Anne Forest was picturesquely good as the prostitute-patriot and Rumann was a most perfect ladies' lieutenant.

IS the beauty of a modern Crane color bathroom, with the distinction of Crane appointments, compatible with strict economy? This room, and the materials that equip it, answer emphatically: "Yes." The Nile green lavatory and bath, in the new and different *Corwith* design, are here made of serviceable inexpensive enamelware, rather than vitreous china and porcelain. The new *Santon* square-base syphon-jet closet gives beauty, sanitation, and splendid mechanical operation, at a reasonable price. The total cost of the plumbing materials, as well as the decorations, has been kept surprisingly low. Just how low, let your architect and plumbing contractor tell you. For suggestions for other rooms, some elaborate enough for any mansion, others economical enough for the most modest cottage, but all beautiful, write for *Bathrooms for Out-of-the-Ordinary Homes.*

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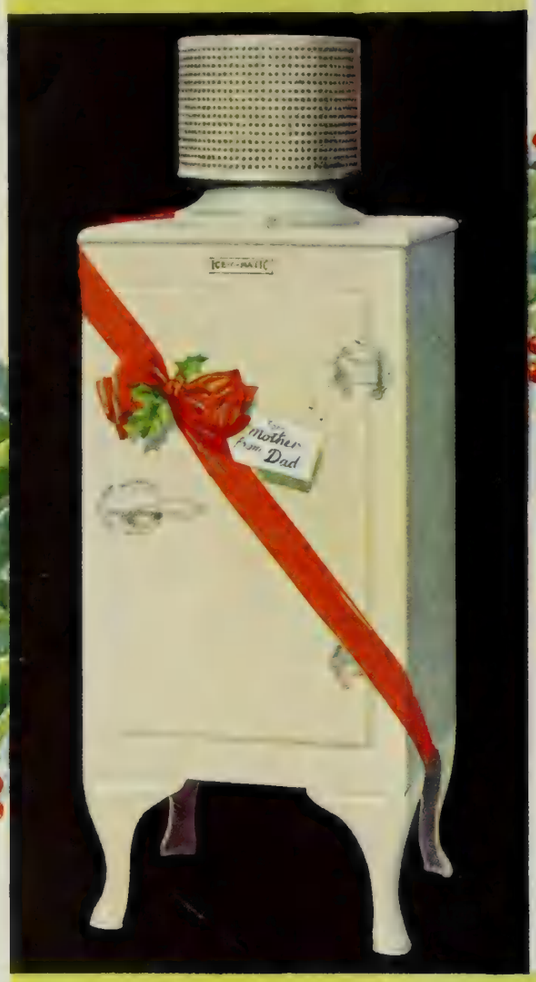

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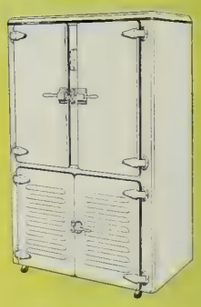

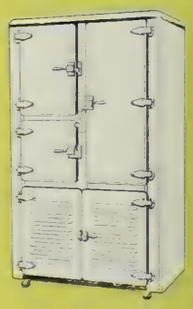

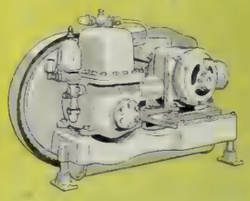

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Table Silver, the Traditional Gift

(Continued from page 98)

it on their tables day after day. He added that if there was any defect in the symmetry of the outline some one member or another of the household would eventually discover it. On the other hand if it was as perfect as the craftsman intended it to be, then those who own it unconsciously came to have an affection for its beauty. Possibly this accounts for the silver which has come down to the present representatives of our older families through a long line of succeeding generations and why those representatives regard it with the same affection bestowed on it by its first owners.

Certain it is that individual pieces of table silver attract more consistently than others. From this very fact, it is possible to trace why one shape has been repeated while another has in time been discarded. For example there is the style known as pyriform or pear shape. This appears in tea pots, casters, muffineers, large drinking cups, and in almost innumerable utensils. A decided revival of it is noticeable in the silver water jugs which are again coming into use and the same sinuating curves are used with bowls and goblets though the complete outline of the pear does not appear.

It is no exaggeration to suggest that the scope offered by silver as gifts is virtually unlimited. Besides such as tea sets, coffee sets with accompanying trays, there are those individual articles of which cake baskets and stands, center pieces with pierced and chased covers in which to place flowers, candlesticks, sets of bonbon dishes, drinking goblets, compotiers, sandwich plates, sets of two or more muffineers, but it would be possible to enumerate an almost interminable number. Those more personal presents which so many of us seek are represented by the beautiful toilet sets equally suitable for men or for women, cigarette boxes, manicure sets and shaving sets. Of the latter we recently saw a particularly neat arrangement. The brush was flat and fitted in a small silver case while the handle of the safety razor was in the form of a tiny bottle, the blade and holder, when not in use, fitting snugly inside the "bottle". In fact as it was described at the time, a perfect waistcoat pocket set.

Lastly, but not least in importance, is the matter of selecting presents for favorite children. Here again a visit to any prominent silver shop quickly allays any concern regarding the possibility of selecting suitable gifts for the little ones. Among the most attractive are the small brush and comb sets with silver backs although many children enjoy an especially keen pride of ownership when they are possessors of one of the small silver plates with accompanying knife, fork and spoon. It gives them a sense of grown up responsibility.

One important phase of silver is its permanency. Long after, it remains to recall the event it marked and as time passes the metal takes on that soft sheen bestowed upon it by age and gentle cleaning. Many of those splendid examples which were the work of early American silversmiths are mementos of Christmas days long forgotten. Various vicissitudes have caused them to pass to strange hands; but the care they receive from their present owners is no less than that which they knew in the homes of which they were once a part. And if in our choice of silver as gifts, today, we select carefully, the probability is that the object will be preserved through many generations and in later years be esteemed to the same extent as the works of Paul Revere and other celebrated craftsmen, in the earlier history of our country.

American Settees and Love Seats

(Continued from page 118)

One interesting settee which recalls the "economical" furniture of our pioneer forefathers was the wagon seat. Examples complete in their original state are rare but the seat itself has been revived and is being copied for use in those interiors which are furnished in the style of Colonial days. Formerly these seats were made to accommodate two people and were constructed of turned uprights with horizontal slat backs. The seat itself was often a piece of leather or some strong fabric stretched and nailed across the frame which really consisted of two slat back chairs with an arm at either end. Each of the three pair of legs was fitted to a heavy piece so constructed that the jolting from the rough roads was lessened by an ingenious spring contrivance. These seats when not in use on the wagon were taken into the house and used as a settee and if the "shock absorbing" understructure is no longer repeated, similar pieces copied from the simple prototypes are now helping to bring an old-time atmosphere to a 20th Century house.

How much one of the many styles of these romantically named seats adds to a room has long been recognized. In the first place they are convenient without being cumbersome; this in itself recommends them for use in smaller homes and in city apartments. In a room which is supplied with a fireplace there is no more inviting setting than two upholstered settees of the earlier 18th Century types placed at right angles to and on either side of the fire. Add to the back of each of these settees one of the so-called sofa tables with a reading lamp and a bowl of flowers and no one could demand a more home-like environment.

Further, in view of the fact that modern factories are now copying the needlework which beautifies the furniture of the William and Mary and Queen Anne periods, it is possible to utilise these settees as centers of bright color in an interior. A popular style is that of the early 18th Century.

It would be possible to enumerate many other settings in which a love seat or a settee could be used in any home. In any event, should some friend address one to your home, with his or her Christmas greetings, you will be surprised how quickly the settee will become part of your Lares and Penates and how effective an addition it will prove to the room in which you decide to place it.

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ROSEVILLE POTTERY

Old and New Models for Floor Lamps

(Continued from page 83)

with leaves in blue and green compose one charming shade, while another has a border of dragon flies with jewelled eyes, their outspread wings of delicately wrought etched metal over brilliant blue glass giving an indescribable, gauzy effect.

In vivid contrast to the border of flaunting, flaming scarlet poppies, or the shade of Byzantine mosaic in rich blue, ruby, gold and green, is the extremely colorful and decorative floral border of trumpet narcissus and daffodils, in white and golden yellow on delicate green glass. Very unusual are the lamp shades of imperishable metal mesh giving the effect of golden gauze ornamented with brilliant enamels in graceful designs, while newest of all are the lamp shades of silk exquisitely brush painted with floral designs, or autumn leaves in gorgeous colors. One shade is decorated with the graceful Virginia creeper in glowing tones, with scarlet tendrils and blue berries, while another has grapes and vine leaves in lovely colors, equally beautiful by day or night.

Lamp designed for very simple modernistic hallway by Josef Hoffmann of Vienna

Monumental in height and magnificent in workmanship are a pair of Venetian Renaissance bronze and gold candelabra, each fitted with fifteen electric light bulbs, where once on prickets, tall wax candles lighted a royal banquet hall, or flanked the grand scala in the palace of the Doge. Exquisite detail appears in the gold tipped, hand wrought bronze acanthus leaf and scroll design of the branches, while the central shaft springing from an elaborate base is supported by backward turning nymphs and winged doves, a fine example of man's mastery over metal. Illustrated is one of an interesting pair of elaborately hand wrought iron torchères touched with gold, in design a combination of early French and Tudor. Mediaeval grotesque animals ornament the base, while oblong bands of delicately fashioned iron and bright bronze decorate the shaft and uphold four candles in pierced sockets, which are appropriately shaded with gold micanite set in bright bronze.

A happy conceit is the adaptation of long canes of the Rambler rose, cast in dull and bright bronze to form the base and standard of a floor lamp. The thorny canes with an occasional leaf, bunch of buds and blossoms are curled in a circle forming the openwork base; meeting in the center the canes spring upward forming the shaft, encircled with tiny roses and buds. Eventually the canes branch to support the shade of finely plaited gold silk wreathed at top and base with wide openwork metal bands of roses, leaves and buds, a work of art worthy the genius of a master craftsman. In green marble and bright gold bronze is a bridge lamp in Louis XIV design; the shade with green acorn finial is of fluted écru silk piped with green.

That lamps may be selected to harmonize with the particular rooms where they are to be used, an exclusive house has arranged a series of interiors, in which the lamps of each country are displayed. The walls of the English room are panelled with antique oak, its polished surface reflecting the light from beautifully shaded lamps of hand wrought iron, bronze, English brass, pewter, copper, and carved wood. The hooded fireplace and plastered walls of the Italian room are of fitting background for lamps designed for simple or elaborate Spanish or Italian interiors, while the French room with panelled walls painted in ivory and soft green is a lovely setting for the exquisitely shaded lamps typical of that artistic country. Modern art is reflected in the mirror panels of the silver and green walls of the interior devoted to lamps illustrative of the newest note in decoration. Here, from stepped bases of silvered white metal, nickel, dull and burnished bronze, steel and crystal, rise square or circular shafts upholding shades which in shape and decoration are the last cry in modernism.

Copied from an ancient Italian candleholder is a torchère of wrought iron with tripod base and twisted shaft, with mounts of elaborately wrought leaves, supporting a corona holding six candles, shaded with tan crepe lined with écru silk and finished with fringe. The octagonal shade of another Italian floor lamp in Spanish brass and yellow enamel has alternating panels of Shiki silk and sheepskin painted with Venetian scenes. A floor lamp of hand wrought iron designed by Edgar Brandt, has a circular base of leaves and flowers, from which springs the slender shaft supporting a shade of finely plaited silk in champagne, peach and flame, the edge scalloped with gold cord. Exquisite in design and workmanship are the dainty shades for boudoir lamps. One in rose and white marble has a shade of finely plaited coral silk, finished with a deep fringe and a band of open work appliqué over green.

Another lamp of pure white marble with elaborate gold mounts is shaded with peach taffeta, embroidered with

(Continued on page 128)

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Trailing Carpets for the Garden

(Continued from page 77)

semi-evergreen making a very attractive low-growing creeper well suited to moist locations. Another species, known as Catmint, N. Mussini, makes an excellent border plant having dark green foliage and violet-colored flowers which latter appear during July and August. It is a perennial and grows as high as twenty-four inches.

The Common Periwinkle, Vinca minor, is another old-time favorite. It is a hardy trailing evergreen bearing lilac-blue flowers in May and June. Still another variety has silvery, variegated foliage. The bloom lasts all summer, which adds to the attractiveness of these plants. They do equally well in dense shade or in full sunlight, but prefer moist locations. They spread by means of the stems taking root. The periwinkle grow about five inches high. When first planted they should be set out four to the square foot.

The rock speedwell, Veronica rupestris, might almost be classed as an evergreen except for the fact that in fall the leaves turn a purple tinge. The purplish flowers which appear about the middle of May rise higher than the foliage which is almost lost to sight in a mass of bloom.

The creeping speedwell, V. repens, is a low-growing prostrate plant leaving bluish-white flowers in May.

One plant that thrives exceptionally well even in the poorest soil is Hall's Japanese honeysuckle, Lonicera japonica var. Halleana. It does very well when planted thickly on banks (about a foot apart) in partial shade. It has dark, glossy-green foliage and bears the familiar white to yellow sweet-scented flowers of the honeysuckle from July to fall. The flowers, though, are not so profuse where the plant is used as a ground-cover, as where it is used as a climbing vine. Nevertheless, it makes a very attractive prostrate-vine. This may be grown the entire length of the Atlantic seaboard. Another variety, L. sempervirens, is well adapted for use in sunny exposures even in the lower south.

Another trailing plant well suited to planting on banks is Virginia creeper, Ampelopsis quinquefolia. It has the advantage of being a very rapid grower, and has spectacular rich crimson foliage in the fall.

The Bitter-sweet, Celastrus scandens, is another rapid growing creeper suitable for planting on rough banks. It blooms in June with a white flower which is followed by orange yellow berries, which are more or less concealed until the foliage drops. It grows wild in billowy masses in many localities.

Virgin's Bower, Clematis virginiana, is another rapid grower for use on banks and walls. It has attractive foliage and bears clusters of white fragrant flowers.

For sunny locations, or where there is only shade through a small portion of the day, moss phlox, Phlox subulata, is excellent. When in bloom the plants, depending on the variety, are a mass of color varying from pale lilac to pink and white, with a corresponding difference in the color of their foliage. This plant thrives well in moist locations and should be planted four to the square foot. P. subulata bears rose-colored flowers; var. alba, white; var. atropuppurae, purple; and var. lilacina, lilac. They all flower during May and June.

The Sidums are another interesting group for covering difficult places. They do best in dry locations. S. album bears white flowers. S. acre is a low-growing spreading variety with golden yellow flowers. S. sieboldi bears pink flowers. Massed together they make a most effective and colorful ground-cover.

For the lower south the Weeping lantana, Lantana sellowiana, is excellent for planting under conditions of full sunlight. It blooms profusely with lavender flowers making a very colorful plant.

Spiderwort, Tradescantia virginiana, blooms freely with purple flowers from June to October, and does very well in moist locations with heavy soil. A variety, T. virginiana alba, bears pure white flowers.

The Carpet Bugle, Ajuga reptana, may be described as a semi-evergreen, for although it usually holds its foliage throughout the winter it turns a metallic brown or bronze during the late fall. It bears purple flowers in May, and grows to a height of about six inches. The Carpet Bugle should be planted two to the square foot and will soon form a carpet of foliage.

The above are not all of the plants suited for ground-covers, but they are the more universally used. Ferns make an excellent cover, particularly in moist locations, although some do well in dry soils. Most of the ferns seem to prefer full or partial shade.

Old and New Models for Floor Lamps

(Continued from page 126)

spring flowers. Panels of fine filet lace framed with twisted ribbon in French blue and rose, adorn a shade of rose silk, while painted garlands of Dresden flowers, or Watteau scenes framed in fragile silver filigree decorate others. Entirely new are the shades of écru linen embroidered with field flowers in natural colors, the edges simply corded. A bridge lamp of apple green enamel and gold has a shade of shirred taffeta in green and gold with scalloped edges. Modernistic in the extreme are the torchères with triangular bases of hand wrought steel supported by acorns and oak leaves of bright bronze, matching the mounts.

Springing from a circular base of onyx and gold bronze is a reeded shaft of the metal supporting a group of elaborate openwork candleholders. The oval shade of this lamp is of fluted gold silk over jade green finished at base and top with alternating cords of jade and gold; the finial is a butterfly of gold filigree with jewelled wings. An unusual standard lamp of gun metal has a circular base edged and ornamented with sprays of rose leaves in bright gold bronze, matching the mounts on the shaft. The shade of finely plaited gold chiffon is lined with rose silk and has a rose and leaf finial in golden bronze.

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Speaking of Art

(Continued from page 87)

One of Esther Peck's piquant costume sketches for the opera "Fra Diavolo"

under the stars. Renoir respected the people he painted. This scene might have been commonplace, the people were just ordinary people; but to Renoir it was divine.

I am happy to say, in spite of my enjoyment of the French, New York is to honor a great American in two exhibitions this winter. Arthur B. Davies is to have a memorial exhibition in February at the Metropolitan Museum of Art, and the Feragil galleries are showing over fifty paintings which he left in his studio in New York when he sailed to Italy nearly a year ago. Many of these paintings had been cherished by Davies as canvasses which he liked best; among them are "I Hear America Singing," and "The Movement of Time." The majority of them, however, are his more recent work, one or two of them unfinished. As Mr. Price showed them to me one by one, the other day in the little special exhibition room, and I felt anew the extraordinary imagination and the extraordinary power and versatility of technique that had been given this man, and what a loss his death is to American Art. This exhibition is authorized by the estate, of which Frederick L. Price of the Feragil galleries is the executor.

There is of course much interest in the opening of the Fifty-Sixth Street Galleries, new and as comprehensive, in its way, as an ocean liner. Here there is a room for everything in Art and everything in its room. There are great high galleries for large paintings and cozy small rooms for drawings and etchings. The indoor sculpture is shown in appropriate surroundings with rare old furniture and interesting paintings, and there are gardens in the basement where wall fountains trickle and Pans and dryads are half hidden under shrubs and growing vines. These rooms are a rare achievement, as they have the green mystery of outdoor gardens, and the sculpture is unexpected, as it should be in any really well planned garden. It would be difficult to catalogue all the sculpture that appears in these various rooms: Carl Mills, Joe Davidson, Paul Manship, Malvina Hoffman, Paul Troubetskoy, Harriet Frishmuth. On the second floor, a loan exhibition shown by Mr. and Mrs. Chester Dale, exhibits modern American and French masters. On the same floor were two groups of representative American portraits, with work

"The Tiger," by Albert Stewart illustrates the possibilities of superb strength in the technique of the modern artist

(Continued on page 124)

A quaint sketch for a stage costume by Esther Peck. All illustrations on this page courtesy Arden Galleries

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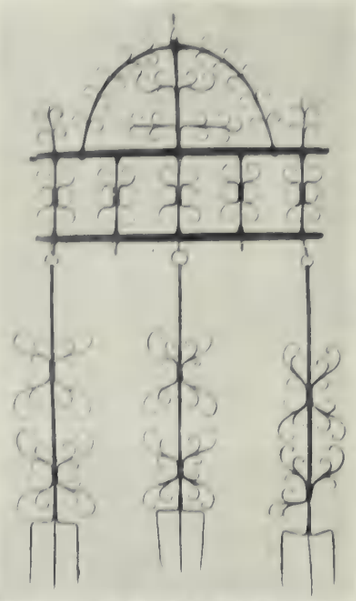
Christmas Gifts as a Part of the House

(Continued from page 96)



An interesting detail for the large fireplace is this set of three beautifully designed wrought iron toasting forks. Courtesy Montflor Bros.

the house without consulting the owners, why not talk it over with them—how much more sensible and pleasant to give something which you know the recipient longs for than to give any one of a hundred other less desirable and more expensive articles.

The element of "surprise" in Christmas giving is too often a most unhappy one, the worse because the person who receives the gift must, for the sake of courtesy, be insincerely grateful. We would lose the dread which surrounds the gift season, and columnists would have to invent some new theme for ironical jibes, could we establish the custom of talking over the proposed gift with the person who is to receive it.

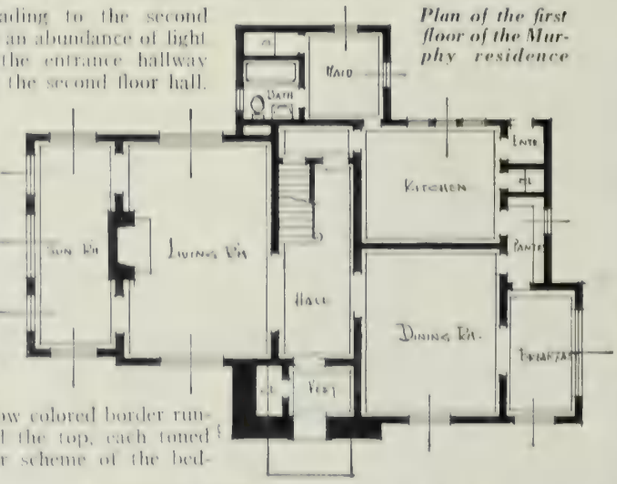
Gifts which become a part of the house also offer possibilities for making entertaining more delightful, both to the hostess and to friends who are to be her guests. A lady who lived in a region where there were abundant mineral deposits once informed her friends that she intended to build a rock garden, and that any interesting small rocks which they cared to add to her collection would be gratefully received. Many of them brought back to her bits of stone of unusual colors and shapes when they returned from motor trips into the country. By contributing to her garden her friends came to feel that it partly belonged to them, and this sense of possession made an afternoon tea or an evening's chat in that garden a happy, intimate event.

Just so, it might be a delight to go as a guest to a home where you had contributed a part of the charm of the house itself; the very sense of having been able to give something important and permanent enough to become a part of the constant environment of your friends could not help giving sincere satisfaction, both to you and to those who received the gift.

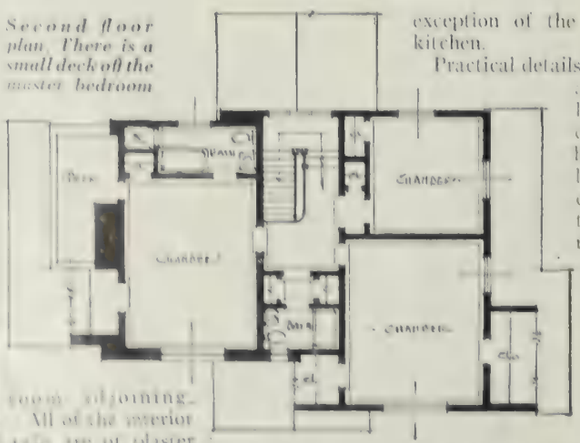
Rural England Influenced This Home

(Continued from page 92)

staircase leading to the second floor throws an abundance of light down into the entrance hallway and up into the second floor hall. The bedrooms are provided with large closets, and so arranged that there is a good circulation of air. The bathrooms are finished with white glazed tile, with a narrow colored border running around the top, each toned to the color scheme of the bedroom adjoining. All of the exterior walls are of plaster covered with three coats of ivory tinted paint. The wood trim is finished in a similar manner. The rooms are all floored with oak, with the exception of the bathrooms and kitchen.



Plan of the first floor of the Murphy residence



Second floor plan. There is a small deck off the master bedroom

Practical details which bear such an important relationship to the comfort of a home have not been neglected. A spacious attic and the thick slate roof make the upstairs rooms cool and comfortable even in the warmest weather and help to keep these rooms cozy in winter. The house is heated with an oil furnace. Gutters and leaders are of copper. The garage is at the end of the driveway on the right side of the lot.

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INSTEAD of foul-smelling, germ-breeding, work-creating garbage cans, thousands of America's *modern* homes have the Kernerator. The handy hopper door of the *Chimney-Fed* model, in or near the kitchen, receives garbage, tin cans, old papers, sweepings, etc. Falling to the brick combustion chamber in the basement, everything is air-dried for occasional lighting (a match does it—no commercial fuel required—the discarded combustible waste is the only fuel needed).

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772 East Water St. Milwaukee, Wis.

KERNERATOR INCINERATION
Garbage and Waste Disposal for New and Existing Buildings

Little Journeys to Ports of Charm

(Continued from page 85)

The Cloister, a vivacious, luxurious and enchanting resort, on Sea Island Beach, Saint Simons Island, off the Coast of Georgia

seems to be covered with these lovely flowers. You'll see bougainvillea, too, numerous shades of it, climbing trellises and trees and spraying the landscape with starry blooms like a bursting skyrocket. Purple bauhinia is plentiful. There'll be poinciana and poinsettias. They are yours for the asking! Trumpet vine, lantana, the voluptuous tulip trees and gorgeous golden cup. And this is midwinter!

Summer sees a different luxuriance, the most notable flowers being the flame trees and the night-blooming cereus which flourishes from June to November. This exotic beauty, of which every visitor from the mainland is especially curious, grows along many miles of walls, and, under the brilliant South Seas moon, makes a weird picture—never to be forgotten.

But of all seasons to visit Hawaii—spring is the most beautiful! Then the winter flowers are still in their prime and the summer flowers are showing their tenderest colors. The yellow bignonia tree, the giant crepe myrtle, the pink monkey pod tree, and scores of others, are then added to the color festival. It is interesting also to know that only four days from San Francisco you can find a world so different and abundant. Best of all is the fact that Hawaii is American, a territory of the United States, with the same language and customs and money that you have at home.

DOWN ALONG THE SPANISH MAIN

John Burroughs said: "The longer I live the more my mind dwells upon the beauty and wonder of the world. I have climbed its mountains, roamed its forests, sailed its waters, crossed its deserts . . . and always have beauty and joy waited upon my goings and comings."

Americans are prone to contemplate only the Old World when the subject of travel is broached. Yet here we are in the midst, or at the doors, of the New World's beauty and wonder, with astonishing changes of climate after only a few hours travel; with railroad, ship and air facilities exceeding those of all the world. Down toward, in and around the Caribbean Sea, comparatively near by land, sea or air, there is enough of nature's loveliness to beguile the whole lifetime of a traveler.

When it is cold and cloudy in the north, the sun and sand and sea are warm in Florida, Cuba, Porto Rico, the West Indies, Panama, Central and South America. That glorious sea—the Spanish Main of the Morgan buccaneers—aglint with jeweled light cast upon an undulating bed of sapphire brine, is an unforgettable vision from the deck of any ship. Here, among the Greater Antilles, nature is balmy, generally in repose; bright with a golden light and splashed with color of rarest radiance. The mood of the day infects your own, and a feeling of ease, contentment and the sheer joy of living steals over the wrought nerves you brought down from the crowd and crash of a febrile northern market place. All your senses regain new poise and power as a life of ease, comfort and mental serenity succeeds the hectic, flushed, spent and nervous creature which hurried aboard a few days before.

Sixty-two-inch moose head bagged by F. J. DeLafleur, of Utica, New York, in the territory of the Canadian National Railway

As you sail on, with the tonic of a fresh salt breeze filling your lungs, enlivening your mind, warming your heart toward all created things, you dream gently of these glorious Islands and these tropical shores sunning contentedly not far south of the greatest material hubbub in the world.

The golden grapefruit of warm Jamaica dignifies your breakfast as you recall its smarting juice-shots into your eager eyes. The avocado of this region reminds you of luncheons that an unjaded palate never forgets. Costa Rica, a tiny, jumbled Switzerland of the tropics, producer of the

(Continued on page 136)

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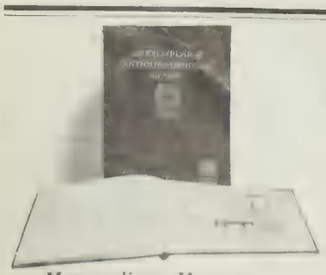

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PERIODICAL PUBLISHING CO. 211 Division Ave., N., Grand Rapids, Michigan

Little Journeys to Ports of Charm

(Continued from page 134)

Mt. Baker (elevation 10827 feet) near Bellingham, Washington, one of the glorious peaks along the Northern Pacific Railway

finest coffee that ever laved a throat with heaven, the home of the banana—bread of the tropics—with its colossal modern industry in the north. Plantations of succulent pineapples, a fruit so altogether different in its rich natural flavor than it is elsewhere. You quench your thirst with the rich milk of cocoanuts before a long market process has altered their luxurious texture. The pungent aroma of new-made coffee reminds you of our indispensable breakfasteer—rugged, picturesque, enterprising Brazil—a land of many still-untrod trails for the adventurous spirit.

But you are lingering leisurely around Havana, Nassau, Bermuda; or, perhaps trailing amongst those rare exotics, the Virgin Islands; or enjoying fashionable life at Sea Island Beach, Georgia, or coming ashore upon the pleasurable sands of Florida—that pathetic, somewhat heroic "step-child of America" which is forever getting up and smiling after being knocked down by nature's frown and frenzy.

When we contemplate easily-accessible resorts for rest and recreation; for enjoyable social activities; for fishing, shooting, sailing, swimming, aquatic, or ocean sports and fine hotels, we must not overlook that characterful port-city of New Orleans and the delightful sail to it down the coast from New York and Boston on ships of immaculate cleanliness, lavish facilities, comfort and entertainment. The Old-World charm and interest of New Orleans abide with every rambler on its enchanting trails. Then there is Old Quebec, lively Montreal, decorous Ottawa, their robust and romantic winter activities.

Don't be a tree deep-rooted on a spot. Make your holidays real and your memories pleasant. Travel is a teacher of the mind—a healer of the heart—the archivist of well-stored memories.

HOLIDAY PEEPS AT MISSION LAND

An inland voyage to old Spanish missions, is the way Robert Louis Stevenson would describe a short, joyous, historic tour of our religious monuments on the Pacific Coast. Such a pilgrimage should at some time be made by every vital nature in the land. Our own foot rambles were made on several romantic occasions when youth was still at flood-tide and quick to revere the great work these old monasteries achieved in America's pioneer days. One can never see these sublime structures in the glamour of a moonlit night without feeling chastened of the sordid attributes of material life. They are the romance, the poetry and the religion of the lowly people who first trailed sandaled feet through the Golden Gate and made God a guide in what was then a luxuriant wilderness.

California, the second largest state in the Union, needs no word bouquet from our colorful garden. It is a kingdom of natural glory in golden suns, plum and purple shadows of gay and loveable children; people of a just pride and princely hospitality; roads, beaches, hotels; golf, shooting, fishing and sports clubs; art colonies, beautiful homes and thriving cities, that defy adequate appraisal. Its most famous road, El Camino Real (the King's Highway), earliest trail of devout Spanish *padres* when they founded their chain of missions between San Diego and San Francisco, is known to every American and many foreign travelers. Along its flowered

Santa Barbara Mission, California, still in the onward spiritual service of mankind. Courtesy of Rock Island Lines

way, rich in early American traditions, are an impressive galaxy of old, tenderly-preserved and well-conditioned Spanish missions—San Juan Capistrano, San Gabriel, San Fernando, San Buenaventura, Santa Barbara, the latter and its spiritual charm still animated in the daily service of Franciscan Fathers. Twenty-two of these religious temples adorn, and intensify human interest in, this world-famous trail of piety from the earlier civilizations of Mexico and South America to and along the western shore of the United States.

Into this alluring region of eternal Spring and Summer, with its snow-capped peaks and prolific flora constantly in view at every glance, run many of the world's greatest railways—one of them, the Union Pacific System, an historic pioneer in the steel ribandry of transportation his-

(Continued on page 138)

BEAUTY AND CHARM in the bathroom—the modern touch of luxury—Hess Mirrored Cabinets bring to you the last word in bathroom equipment. The cabinet of welded steel, snow white enameled, is concealed behind a large mirror of fine beveled plate glass. Your bathroom, new or old, deserves the Hess Cabinet.

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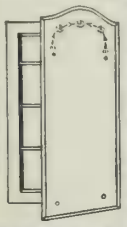

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of ARTS & DECORATION, *published monthly at New York, N. Y., for Oct. 1, 1929.*

County of N. Y. } ss
State of N. Y. }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Eltinge F. Warner, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of Arts & Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher—Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York City. *Editor*—Mary Fanton Roberts, 578 Madison Avenue, New York City. *Managing Editor*—Eltinge F. Warner, 578 Madison Avenue, New York City. *Business Manager*—A. W. Sutton, 578 Madison Avenue, New York City.

2. That the owner is:

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: None.

4. That the two paragraphs, next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear on the books of the company, but, also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in said stock, bonds, or other securities than as so stated by him.

E. F. WARNER, *Managing Editor*

Sworn to and subscribed before me this 27th day of Sept. 1929.

A. W. SUTTON, Notary Public
(My commission expires March 30, 1930)

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Little Journeys to Ports of Charm

(Continued from page 136)

tory the world over. The original route of this great railway was that direct trail of the hunter, trapper, trader, Mormon missionary, grubstaked gold seeker, Forty-niner, cumbersome and crunching covered wagon, and that adventurous, often perilous means of human travel, the mail and stage coach and "pony express". The marvelous transformation wrought in travel since that form of Indian-infested pioneering prevailed would be beyond human belief if we, the seemingly most blessed people on earth, were not geared to expect an infinite measure of material progress. Yet we marvel at the territorial development along the trails of those early pioneers of the rail—the Union Pacific, Southern Pacific, Northern Pacific, Great Northern, Rock Island, Canadian Pacific and Canadian National Railway Systems.

"Spencerwood"—home of Lieut.-Governor Henry Geo Carroll, Esq., of Quebec. This stately mansion, the pres residence of the Governor-General, is devoted to social fu tions only. Courtesy Canadian Pacific Railway

If you have not explored California, Oregon and Washington, nor poked your curiosity into British Columbia and Alaska; if you have not visited the Yosemite, Yellowstone, Grand Canyon, Death Valley, the Sierras and the Rockies, nor Apache Land, Texas, Arizona and beyond—all of which invite every enterprising personality, then you know nothing worthwhile of your own country—notwithstanding the wealth, comfort and security it may have yielded to your material energies. And it should be about time that you introduced yourself and your well-earned leisure to that human boon we formally call—the United States of America!

THE GRAND CANYON OF THE COLORADO

In this sublime miracle of nature our country possesses the grandest, most stupendous spectacle in all the world. And yet there are people here who, having wrought great fortunes out of our natural resources, have never beheld the glory of the Grand Canyon of the Colorado River. It seems incredible that any American over twenty-five years of age sho not have seen this gorgeous mast piece of gleaming and colorful ch —the erosion of millions of ye

When he had thrice beheld Grand Canyon, Theodore Roosev exclaimed: "It fills one with awe! is beyond comparison—beyond scription; absolutely unparallel throughout the world." He frequen viewed it from the North Rim.

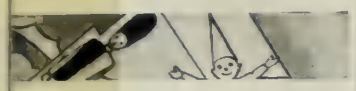
Famous John Muir, the explor naturalist, who spent many mon in and around the Grand Cany said: "Wildness so Godful, cosm primeval, bestows a new sense of earth's beauty and size."

John Burroughs called it the "

A Long Key Fishing Camp, Florida, where anglers enjoy rod and line to a superlative degree. Courtesy Florida East Coast Railway

vine Abyss". Later he wrote: seems as much of heaven as of ea . . . it is more like a vision, so fore is it to all other terrestrial spectacl and so surpassingly beautiful."

Travelers have come from all pa of the world to see "by far the m sublime of all earthly spectacle Great writers have elaborately scribed the Grand Canyon, its pressive moods, its dazzling ht a heat, its crashing storms; it udd often terrifying, changes fr vi brightness and blinding colo o p tentous gloom and torrential rain. this and more can be seen by traveler from the secure and luxuri lounges of fine hotels whose gr windows look out on the Canyo awful beauty. This is nature's weirc pageant; her maddest riot of fo and color; her most unearthly frow smiles and hysteric laughter—a c tinuously moving picture of Hea and Hell. If you die before see the Grand Canyon you will certai lose your way to these popular po



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EVIDENTLY some one at Chalfonte-Haddon Hall had home where they knew ow to celebrate Christmas. Because listen, darling, they aken you with carols! Every child in the place dis-overs a filled stocking on he door-knob. There are urprises for the grown-ups. Christmas trees all over the place—and you have your wn table, the attention of our own interested waitress, turkey all to yourselves.

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"Now that it's possible to e comfortable and have fun t the same time—do you wonder that I am looking forward more to Christmas han I have for many a year? We are going to spend the whole week at Chalfonte-Haddon Hall."

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"I wish also at this time to express my gratitude for the course in interior decoration, and to let you know that I have profited immensely through the knowledge gained by the study of same."

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This course consists of twenty-four lessons, three very valuable standard textbooks which would cost $13.00 in any store, and a set of samples of all the fabrics used in upholstery, draperies, wall coverings, etc. The lessons initiate you step by step into the artistic principles and laws of interior decoration. For interior decoration is a science as well as an art; and no matter how cultured and artistic one may be, without a thorough knowledge of these laws and principles one cannot avoid mistakes. Knowledge of them means not only the achievement of maximum beauty and charm, but likewise the saving of much money.

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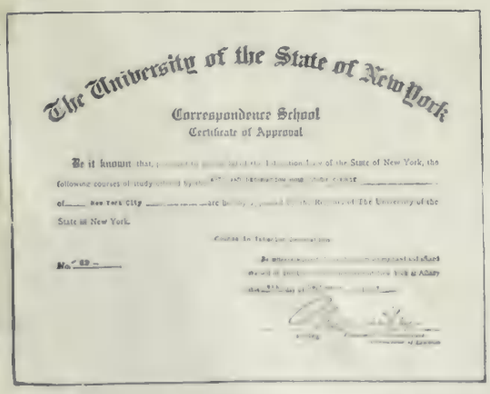

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